

57

Dramatic

20 Cents
JUNE 11, 1921

Mirror

and THEATRE WORLD



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"The Last Trail," a William Fox special
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Late News

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and THEATRE WORLD

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Out in New York on Thursday, dated the following Saturday

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Edwin Bower Hesser

DRAMATIC MIRROR

AGNES AYRES Beautiful leading woman in Paramount pictures who appears with Wallace Reid in his latest features.

Page S. Jay Kaufman!

THE match was lighted. And touched to the fuse. And now the explosions will follow.

The first was prohibition. Then Blue Laws here and there. Then the censorship bills.

And now a bill is being introduced in Congress which has for its happiness the establishing of a dramatic censor!!!!!!

Now let's see what will happen. Let's watch a few feeble attempts on the part of those in the theatre to fight it. And watch it go through. It will go through because the introducers of the bill know that they have fighters and that there will only be the casual opposition. Not that there should not be great opposition. **THERE SHOULD BE EVERY OPPOSITION.** But that's not the point. The point is that it is up to Sam H. Harris as president of the managers' association and John Emerson as head of the Equity and Henry Miller as head of the Fidelity to begin a DEFINITE, PRACTICAL COMMON SENSE FIGHT AGAINST IT. England saw what a joke it was. And saw how many fine things were kept out. What will these men do?

On Rubbers

The Fanchon Marco Revue "Sun-Kist" proves again the value of modesty in the announcements concerning a production in New York. Little or nothing was said about it before it came into New York. And so there were no exaggerated estimates in the minds of those who went to see it. The result was that they liked it because whatever it was it came up to their expectations.

Marco's violin playing while dancing with Miss Fanchon, Eddie Nelson and Arthur West, and Eva Clark are worth while. I heard Arthur West at the Friars' Club a few nights ago and he was funnier there than he was in the revue.



GLORIA SWANSON

Whose second starring vehicle for Paramount will be the famous stage success "The Shulamite"

On De Casseres

The sudden closing of the Long Island studio of the Famous Players-Lasky Corporation puts a lot of gray matter out to graze. Among those temporarily loose is Benjamin De Casseres. He leaves with regret and says it is the greatest and most fascinating game in the world. If, says he, some of its elements are low-brow it is because people are low-brow, and not the producers, writers, directors and actors. DeCasseres will free lance "all over the lot" until he can find some one to back him in the organization of a Super-Film company for the production of all the literary masterpieces of the ages—from Homer's "Odyssey" to Cabell's "Jurgen." He seeks also to film all the great poems. Expense? He says he will be satisfied to go broke at the end of each year if he can get away with the idea. Only artists and creative brains will be allowed in the company. Businessmen who are only businessmen will be rigidly excluded.

On The Dramatists, Inc.

The young and unknown author is the one who will be benefited by the amalgamation of the Dramatists Guild and The Society of American Composers and Dramatists. Because this combination has brought about a recognition of ALL authors. A recognition by practically every manager. A recognition of a standard form of contract for authors. And this standard form simply means a minimum contract. It means that every author is to get certain terms. He can get more of course if he is a well-known author, BUT HE CANNOT GET LESS. A new author who knows nothing of the rules of the game can now go to any recognized man-

ager and get as fair treatment as a recognized author could get. Under this arrangement there is no more of the sharing of royalties and the et ceteras that were forced upon a young author who was anxious to have his play produced.

On a Garden Party

In London the Theatrical Garden Party is a summer affair. It is delightful and always a success. It is given for a theatrical charity. Everyone joins in to make it the event of the year.

Now Daniel Frohman has really done it in America.

Out in Los Angeles. It isn't exactly a Theatrical Garden Party but it is bigger. It is a carnival. At the Beverly Speedway. I hope that when he comes east he will repeat it.

On Gilbert Miller

There is a story going the rounds to the effect that Gilbert Miller is to be the next head of the firm of Charles Frohman, Inc. His success abroad would warrant such a choice. Within a few years he has established himself definitely as one of the foremost London managers. It would not be a difficult matter for him to continue with his work there and also take charge of the Frohman Company here. He is the son of Henry Miller, which means that he is schooled in the best traditions.

On Robertson-Cole

The film world is to be congratulated on the reorganization of the Robertson-Cole company. The company is also to be congratulated. But it is important to the whole industry. The R-C Pictures Corporation has taken over all the former company's interests, and R. S. Cole is the President. The film world needs more of such men at its head.

On a Repertory Tour

The first American repertory of note since the companies of the late Augustin Daly will play an important part in theatrical affairs next season, and it will be a co-operative company, the basis of which is the present company which has staged and acted with artistic and financial success St. John Ervine's "Mixed Marriage" the past season. This company, with Augustin Duncan, Whitford Kane, Barry Macollom, Harmon MacGregor, Margaret Wycherly, Angela McCahill and others, will be held intact during the summer, and early in the fall will begin a long tour presenting as their first plays "Mixed Marriage," "Jane Clegg" and "John Ferguson." Others will be added during the season, including a new play by St. John Ervine and a new play by John Galsworthy. After a tour the company will return to New York for a spring season at which time the new plays chosen will be presented.

On "Parties"

Every little while there is an attack on Greenwich Village. There is one just now. It is curious how reformers will attack this section of New York, but these attacks cannot hurt Greenwich Village. The only effect they have is of focusing attention on it and that is always a good thing. It is a good thing because there are hundreds of capable artists there whose work should be better known.

Which I bring to your attention because of the similarity between Greenwich Village and Broadway, in one respect. And this respect is that 99% of the parties which are given are not given by the people of Broadway or the people of Greenwich Village, but by outside business men who think they can have a "free" time. Whenever there is one of these scandalous parties you may depend upon it, it is not being given by an actor or an actress or a Greenwich Villageite.

If these reformers would reform a few of the "slummers" they would be doing the town a service.

On the Carter Memorial

The Frank Carter Memorial performance will be given at the Casino on the nineteenth. The bill will be made up of his friends. Which means that it will be one of the biggest things ever given in town. Already I understand that there are over twenty artists who will appear.

On Who Shall Be the Censor

The suggestions for censor keep coming in. Just when Governor Miller will make his choices has not been given out. This is in answer to those who have written me asking whether it would be too late for their suggestions.

Among the suggestions I have received for the Censorship Board are Helen Sheagreen, Capt. J. J. Gleason, Phillip Moeller, James Montgomery Flagg, Benjamin DeCasseres and Elizabeth Marbury.

Yours?

Yes, The World
Is Topsy Turvy!!
And Blue Laws Will
Not Set It Right

You are welcome to join the
Anti-Blue Law Campaign—
no dues—which we have
started. Sign your name and
address and mail to

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133 W. 44th St., N. Y. C.

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Address



Photo
by Evans

ANN HASTINGS

Who will play the adventuress role
in the new Pathe serial, "Hurricane
Hutch," starring Charles Hutchison.

Broadway Buzz

ACCORDING to reports, over two hundred thousand men and women will participate in the anti-Prohibition demonstration July 4th. The affair is to be 100% wet and it is understood that the marchers are solemnly praying for rainy weather. For who would want to march in a wet parade on a dry day? The parade will be under the personal supervision of Frank C. Drake. According to the dictionary, drake is a male duck. All ducks are fond of water, that is, from a bathing point of view. Mr. Drake is no exception though he would occasionally like to spread his wings over a stein of old fashioned brew to say nothing of an occasional duck in the well-known Green River. That, no doubt, is the principal reason for his ducking the dry issue. It is understood that Messrs. Volstead and Anderson have been invited to review the parade. Their acceptance depends upon its being a dry day. Dr. Straton has also been invited to attend. His decision also hinges upon dry weather and a Blue sky. In order to lend color to the parade, it is understood that Ray Miller's Black and White Melody Boys will head the procession and that the music will consist mostly of Scotch airs. The official marching song will be "Coming Through the Rye."

Concerning Peggy's Appetite

In answer to U. S. Custom officials who are investigating Peggy Hopkins' jewels which were conceded to have been worth many thousands of dollars, Peggy's attorney claims she sold them in order to obtain bread and butter. Poor Peggy! It's too bad her gems were not worth a few million dollars. That no doubt would have enabled her to enjoy a regular meal.

After taking a drink of hootch a New Haven man assaulted a policeman and a student by biting them in the arms. Judging from the effects it must have cost about two bits a drink.



We Have Thought of Them

Four members of the Metropolitan Opera Company were rescued after having been lost in the desert for nine days during which they suffered for the want of a drink. That's nothing. Think of the millions who have been lost on this little desert for almost a year with not a drink in sight. S. T. M.

Suiting the Action to the Words

After a period of fifteen years a lawsuit concerning a song was finally settled. The long wait was evidently due to the title of the number which was "In The Sweet Bye and Bye."

Dear Editor:

You know the bird who thinks that Rex Beach is a summer resort, and that Sandy Hook is a Scotchman. Well, I met a bloke the other day that swears that Patricola is the best temperance drink he ever tasted. What do you think of that?

CHARLES GORDON SAXTON.

Jack Norworth has written a new song entitled "My Daddy." Jack Osterman claims he was the originator of the idea.

Our Own Questions and Answers

Is the act by "D. D. H." an initial offering?

No, Christmas Carol is no relation to Harry.

If you fed a cow on soap would she give shaving cream?

No, madame, you will not find out if your hat's on straight by looking in the Dramatic Mirror.

Thoughts on Intoxication

In the old days it cost money to get drunk.

Nowadays it costs money to see one. And then you don't see the real thing.

People are so accustomed to imitation booze that they don't expect the genuine article.

Prohibition was the cause of the Ziegfeld Roof closing.

Yet Leon Errol's drunk scene is one reason why the house downstairs remains open which makes it appear as though the Volstead law was aimed at the Man Higher Up.

A charitable performer was arrested last week for offering a detective a drink. Charity begins at home, but a detective's home is a station house.

"Carpentier boxes with his chef."—Headline.

That's nothing. We've been fighting with our cook for a month.

At that, Dempsey is rather fond of Carpentier. And to prove it he is going to give Georges some socks on July 2.

Barnum was right. There's one born every minute. The latest victim is a Wall St. angel who dropped \$50,000 in a show which recently blew up with a loud report. No doubt Wall Street will feel a bit humiliated over the fact that their representative did not get a run for his money.

This Is a Deep One

Dear Sir:

A prize of \$50 in gold was awarded to a young lady for writing the best poem on "The Queen of Sheba," the Wm. Fox picture. Considering the prize it sounds more like a Goldwyn production, doesn't it?

JED.

A Skeptic Speaks

According to advices we are informed that Gilda Gray of shimmy fame has been left the small sum of \$450,000 by an oil man who recently died. In order to keep in style nowadays, one must be the possessor of newly acquired wealth. During the past two weeks a number of Broadway performers have had several tons of the filthy lucre dumped at their feet, which leads us to believe that the old press agent is working overtime these days. L. M. H.

A man was arrested and fined twenty-five dollars the other day for acting drunk. Which sounds unreasonable when you consider Leon Errol gets paid for acting the same way.

It was reported along Broadway last week that Eugene West the well known song writer was married. We have been requested by Gene to contradict the statement, as he is still engaged to Broadway Rose.

The Cruel Mr. Ziegfeld

Flo Ziegfeld has inserted a clause in the contract of Mlle. Mitty which prevents her from appearing in public unless she is heavily veiled. Mlle. Mitty is noted for her scant costumes so it is safe to assume that upon her opening performance the veil will be immediately discarded.

I am a vaudevillian and I want you all to know, That I love the game but just the same I hate a supper show.

Artie Chokes



HOT DOG! HERE HE IS!
LADIES AND GENTLEMEN—
ALLOW US TO INTRODUCE
THE ORIGINAL BROADWAY
JAZZ BO—
"ARTIE CHOKES"
WHO HEREAFTER WILL
SCAMPER THRU THIS
SPACE AND ATTEMPT
TO GIVE YOU A WEEKLY
SNICKER—

THANK—

You'll See Him Every Week



HIS REGULAR "CHOW"

HIS BANKROLL.

SAXTON -

EQUITY ANNUAL MEETING

Officers and Council Re-Elected Unanimously—Thanksgiving "Equity Day"

THE officers and Council of the Actors' Equity Association were re-elected to serve during the coming year by a unanimous vote at the annual meeting held in the Hotel Astor June 3. More than 1200 players were present.

The Equity administration for the coming year will be as follows: President, John Emerson, 1st vice-president, Ethel Barrymore, 2nd vice-president, Frank Bacon, recording secretary, Grant Stewart, treasurer, Frank Gillmore. The Council, elected to serve three years, was as follows: A. G. Andrews, Richard Barthelmess, John Cope, Jefferson De Angelis, Robert Elliott, Katherine Emmet, William Farnum, Walter Hampden, Richie Ling, Olive Oliver, Florence Reed, Milton Sills, Scott, Welsh and John Westley. Members elected to serve on the council until 1922 were Augustin Duncan, Helen MacKellar, Edith Wynne Matthison, Brandon Tynan, Fritz Williams, Jack Devereaux and Peggy Wood. Council members elected to serve until 1923 were Frederic Burt, Bert Lytell, Oscar O'Shea and Joseph Santley.

Equity members unanimously voted to make next Thanksgiving "Equity Day" and to contribute to the Equity campaign fund one-eighth of a week's salary—the sum received for

the playing of one extra performance.

Grant Stewart announced the election of 3564 new members during the last year. Reports of the officials showed that four new branch offices had been established during these twelve months. In spite of this expansion and consequent expense, assets were reported at more than \$111,000, which is a gain of \$19,000 over last year's report.

John Emerson's references to Equity Shop were greeted by prolonged cheers from every part of the house.

"Managers declared that Equity Shop, when established a fixed policy would cause the resignation of many members," he said. "As a matter of fact, since Equity Shop has become our policy, we have received six resignations and have elected 1672 new members. Our members are solidly behind this policy for they know what it means to Equity and to the whole theatre world."

Mr. Emerson also spoke on the subject of taxing foreign films.

A vote of thanks to the Lambs' Club for its support of the Association was passed. In addition, Hassard Short was commended and cheered for his work in producing the recent Annual Show at the Metropolitan.

"New York Play Actors"

A group to be known as the New York Play Actors, managed by Frederic McKay, will give two performances a week in Provincetown, Mass., on a Commonwealth basis, beginning June 24th. New Plays will be tried out and standard plays presented. Douglas J. Wood will direct the stage and act and the company will include Eileen Van Biene, Sidney Booth, Josephine O'Dair, and Raymond Walburn.

Get Bataille Play

Frank Reicher has arranged with the Selwyns for the production of "L'Homme A La Rose" by Henri Bataille, the title of which will be changed to "Don Juan" for its American presentation. This is one of the plays secured by Archibald Selwyn on his recent trip abroad, and will be presented at the Garrick Theatre preliminary to the Theatre Guild season.

"Wandering Jew" in Fall

"The Wandering Jew" will begin its New York engagement at the Knickerbocker Theatre October 24.

The play is by E. Temple Thurston and was the triumph of last season in London, where Matheson Lang played it at the New Theatre. Here Tyrone Power has been engaged to play the title role. The American production will be made by David Belasco and A. L. Erlanger.

Play for Truex

Arrangements have been made whereby Ernest Truex will appear next season under the management of Sam H. Harris in a comedy by William Anthony McGuire called "Six Cylinder Love." Rehearsals will begin late this month.

Prize Winning Play

The Arts and Festivals Committee of the United Neighborhood Houses of New York announces that the prize offered for the best unpublished one-act play written by an American citizen has been awarded to Mr. Dan W. Totheroh of San Francisco, for his play, "In the Darkness." The three plays receiving honorable mention were, "The Noose" by Tracy D. Mygatt, "Trains" by Evelyn Einig and "The Prairie" by Elaine Sterne.

Collier Staging "Scandals"

George White has received a telegram from William Collier, accepting an offer to assist in the staging of the new "Scandals." The rehearsal of the principals will be in charge of the comedian, while White himself will devote his attention to the staging of the musical and dancing numbers. Mr. Collier performed a similar office for last year's "Scandals."

Provincetown Bill

The Provincetown Players will revivify "The Widow's Veil," by Alice Rostetter, and "Aria da Capo," by Edna St. Vincent Millay, and produce a foreign play, "Autumn Fires," by Gustav Wied, English text by Benjamin F. Glazer, beginning Wednesday of this week.

Atkinson Play Opens

George H. Atkinson's new play, "The Melody of Money," was presented for the first time on any stage last week in Stamford. It is scheduled for a New York opening the week of June 13. In the cast are Leah Winslow, Mrs. Jacques Martin, Betty Alden, Robert Connors, Robert Brister and Richard Farrell.

A. L. Erlanger Purchases Fulton and Gaiety

A. L. Erlanger last week purchased from the Forty-sixth Street and Broadway Realty Company, of which Maurice Wertheim is the president, the property at the southwest corner of Broadway and Forty-sixth Street, occupied by the Gaiety and Fulton theatres and large adjoining office buildings. The purchase price with added expenses will amount to more than \$3,200,000.

This is said to be the largest real estate transaction ever made in the country by an individual theatrical manager.

This gives Mr. Erlanger control either individually or with associates of six playhouses in New York, and the Model in West Forty-fourth Street will be the seventh when completed. The others are the New Amsterdam, Liberty, George M. Cohan, and Knickerbocker theatres.

O'Neill Holds Record

Eugene O'Neill holds the record for the largest number of plays produced in New York the last season. Including "Gold," now playing at the Frazee, Mr. O'Neill has contributed four plays in the last year. The others are "The Emperor Jones," "Diff'rent" and "The Moon of the Caribbees."

"Lulu Bett" Continues

"Miss Lulu Bett," scheduled to close last Saturday, will continue at the Belmont Theatre for a limited period because of the interest aroused by the award of the Pulitzer prize of \$1,000 to Zona Gale for having written the best American play.

GILBERT MILLER HEADS FROHMAN London Manager to Succeed Late Alf Hayman

Gilbert Miller has been appointed to succeed the late Alf Hayman as head of Charles Frohman, Inc. Mr. Miller, who is a son of Henry Miller, has won considerable success as a play producer in London. He is at present the manager of the St. James and Savoy Theatres in London, and will continue his direction of these playhouses, as well as the production of plays in England. It is his plan eventually to ally these interests with his activities in New York.

Charles Frohman, Inc. has been owned for some years by the Famous Players-Lasky Corporation, but as the executive manager of the enterprise Mr. Miller will have practically complete control. The Frohman productions next season will include Otis Skinner in Ibanez's "Blood and Sand," Ethel Barrymore and Ruth Chatterton on tour in "Declassee" and "Mary Rose," respectively, and a number of other plays to be announced later.

Mr. Miller sailed Thursday on the France, but will return to New York soon.

Marc Klaw Gets Play

Theresa Helburn, executive Director of the Theatre Guild, has had a play accepted for Broadway production. It is "The Full Cup," and Marc Klaw will produce it. Miss Hilburn is a Bryn Mawr graduate and a pupil of Prof. Baker of Harvard. A play by her entitled "Crops and Croppers" was produced at the Belmont Theatre several seasons ago by B. Iden Payne.



CHARLES ABBE

As he appears as "Eskew Arp" in "The Conquest of Canaan," Paramount's picturization of the Tarkington novel

CHICAGO'S APOLLO THEATRE OPENS

"Passing Show of 1921" Is Initial Offering at Beautiful A. H. Woods House—Show and Theatre Applauded

WHEN A. H. Woods opened his new Apollo Theatre on May 30, the Chicago public had an opportunity to view one of the finest playhouses in the United States. The building is on the southeast corner of Randolph and Dearborn Streets, and was built by the Leander J. McCormick Building Corporation; the owners of the property, and leased to Mr. Woods. Certainly no more beautiful theatre has been thrown open to the public anywhere than this latest acquisition of Chicago.

The building itself is devoted to the theatre alone. There are no stores and no office building to destroy its monumental effect.

The seating capacity is 1,600, included in the main floor, mezzanine and one balcony. The exterior is entirely of Bedford stone, with ornamental features in art stone or cast concrete. The style is an adaptation from the archaic Greek. On each front are decorative panels, illustrating with Greek figures symbolizing Comedy, Tragedy and the Dance. These plaques are the work of a distinguished Chicago sculptur, G. P. Riswold.

The interior decoration is decidedly unique in its character. The general style adopted, namely, the Greek, has afforded the architects a large scope in the variety given to the treatment of the main auditorium, as well as in the foyer and lounge. After competitive sketches for the decoration were received from the various prominent decorators of the country, it was decided to engage the services of a Chicago artist of note, Will Hollingsworth. In collaboration with the architects, Mr. Hollingsworth has superintended the decoration of the interior, and himself executed the various decorative features of the main auditorium. The general scheme of the auditorium is a Greek terra cotta and warm gray, the ornament accentuated with brilliant colors and black.

No more suitable offering could have been chosen to open such a theater than the colorful "Passing Show of 1921." It is the best Winter Garden revue Chicago has yet seen. Willie Howard and his brother Eugene caused the first night audience to laugh itself literally out of breath. Willie is one of the funniest comedians on the stage. May Boley

is the leading fun-maker of the gentler sex, and presents her comedy most ingratiatingly. Will Philbrick is a whole comedy show in himself, particularly in the amusing "Spanish Love" burlesque.

One of the hits of the evening is the Dream Fantasies Ballet for which Cleveland Bronner is responsible and in which he and Ingrid Solfeng dance beautifully. Also in the dancing line, Sammy White walked away with the audience's enthusiastic applause. The Mellette Sisters, dainty and pleasing to the eye, add to the general zest of the show by their dancing as well as their agreeable presence, and Tot Qualters is as gratifying to look at as she always is. Dolly Hackett sings and dances and makes herself generally indispensable. Ina Hayward does more than her share in being charming vocally and in every other way. Zambouni and O'Hanlon, Grace and Berkes, and Cortez and Peggy keep things constantly alive by their dancing, comedy and what not. And altogether, the combination of the beautiful theatre and the excellent show is a thing to be remembered for some time to come.



SESSUE HAYAKAWA

Japanese star, whose forthcoming release for Robertson-Cole is entitled "The Swamp"

FIDELITY BENEFIT League Gives Performance at New Amsterdam

The Actors' Fidelity League benefit which took place last Sunday evening at the New Amsterdam Theatre, is said to have netted \$18,400 for the League's building fund, from the sale of seats and programs.

The outstanding features of the evening were Margaret Anglin's playing of the third act of "The Trial of Joan of Arc," in which she was supported by Curtis Cooksey, Sidney Toler, Wilson Reynolds, Ben Johnson and Howard Kyle; and Mrs. Fiske and Holbrook Blinn in the final act of "Salvation Nell."

May Irwin, assisted by Ralph Herz, William Hodge and Amelia Bingham, presented George Ade's comedy sketch "Mrs. Peckham's Carouse," to big laughing results.

Another comedy skit entitled "A Quiet Nap" was presented by Marjorie Wood, Lynn Starling, Ernest Elton and Lionel Braham, and the final number was an allegory entitled "The Spirit of the Theatre," the cast of which included Julia Arthur, Martha Lorber, Lou Lockett, Dorsha Marion Green, Florence Nash, Eileen Huban, Minnie Dupree, Marjorie Wood, Sidney Toler, Lionel Braham, Blanche Bates, Lenore Ulric, Laura Hope Crews, Mrs. Coburn, Frances Starr, Grace George, Ben Johnson, Adele Christie and Estelle Carroll.

Others who took part were George M. Cohan, Fay Marbe, Louis Mann, Rosa Ponselle, David Warfield, Charles Coburn, Mary Ryan, Alma Tall, Laurence D'Orsay, Lester Loneragan, Patricia Collinge, Edna Wallace Hopper, Olive Tell, Olive Wyndham, Clara Lipman, Alberta Gallatin, Antoinette Walker, Valli Valli, Edna Whistler, Margaret St. John, Frances Underwood, John W. Ransome, Charles Hopkins, Harry K. Morton, Minnie Palmer, Gertrude Quinlan, Mary Louise Walker, Thomas Shea, Burr McIntosh, Alma Clayburg, Bessie Wynn, Rose and Ottilie Sutro, Chauncey Olcott, Ernest Ball and Keith's Boys' Band.

Dumbells to Tour World

The Dumbells, the organization of former Canadian soldiers who are presenting "Biff, Bing, Bang" at the Ambassador, are to make a two years tour of the world.

Irish Players Coming

Charles Dillingham has arranged for the American presentation of "The White-Headed Boy," Lenox Robinson's Irish comedy, with the entire company of Irish players from the Abbey Theatre, Dublin. The play had a run of three hundred performances at the Ambassador Theatre, London.

"The White-Headed Boy" will open at the Henry Miller Theatre September 19. This comedy has been played continuously since its first presentation in Dublin in 1916, and has been presented through the British Isles, including engagements in Liverpool and Manchester. The New York engagement will be the first appearance of the original organization outside Great Britain. The players whom Mr. Dillingham will bring here are Maire O'Neill, Arthur Sinclair, Sydney Morgan, Ernest O'Rourke, Ernest Hutchinson and others.

"Follies" Cast

F. Ziegfeld, Jr., has completed the cast for the fifteenth edition of "Ziegfeld Follies," which is to be presented at the Globe Theatre June 21. In addition to Raymond Hitchcock the cast will include Fannie Brice, Vera Michelena, Ray Dooley, Mary Eaton, Mary Milburn, Florence O'Denishawn, Mary Lewis, Van and Schenck, W. C. Fields, John Clark, O'Donnell and Blair, Frank and Albert Innis, Janet Stone, Mandel Brothers, Edna Wheaton, Jessie Reed, Perle Germonde, Germaine Mitty, and M. Tillio.

Opening Postponed

Owing to changes in the cast of the new Winter Garden production, "The Whirl of New York," the premiere has been postponed until June 13. Louis Mann will head the cast.

Emanuel Reicher's Class

Emanuel Reicher's class in dramatic instruction commences June 15. The instruction will be based on the ensemble principle as applied to his recent productions, with particular emphasis laid on the development and co-ordination of voice, movement and mass grouping.

Mme. Kalich as Hamlet

Bertha Kalich, who after two years in "The Riddle Woman" has spent an entire season in retirement, will return to professional activity soon with a series of matinee performances of "Hamlet" a role in which she has not been seen before on Broadway.

Travesties to Change

The travesties on successful Broadway dramas and musical productions which are a feature of "Snapshots of 1921" will undergo a weekly change. The insertion of a new satirical sketch each week will be one of the novelties of the entertainment.

20 YEARS AGO TODAY

Hal Reid and Bertha Belle Westbrook Appear in Their Own Play, "The Prince of the World," at the Murray Hill.

James A. Herne Dies at His Home in New York.

Lewis Waller Appears as Don Caesar de Bazan in "The Royal Rival" by Gerald Du Maurier in London.

Forbes-Robertson and Gertrude Elliott Appear in "The Sacrament of Judas" by Louis N. Parker at the Comedy, London.

In "Children"

John Cort has placed in rehearsal a new play called "Children," which is being produced under the direction of Lawrence Marsten. The authors are Emile Niyatry, Herbert Hall Winslow and Philip Bartholomae. In the cast are Helen Menken, Donald Gallaher, Hyman Adler, Laura Arnold, William Williams, Ed. O'Connor, Amy Anglely and Milton Byron.

Libretto by Frank Bacon

Frank Bacon is collaborating with Milt Hagen and Joe McKiernan on the book and lyrics of a new romantic operetta, "Tahoe," which will be given a local presentation next season. Norman Spencer is writing the music. The play deals with a California theme.

New Play Produced

"Pennie Gay," a new play by Thomas Wood Stevens and Iden Payne, was produced last week at the Carnegie Institute of Technology under the auspices of the authors.

5 YEARS AGO TODAY

E. H. Sothern and Julia Marlowe Retire from Stage.

"Canary Cottage" Is Produced in San Diego with Trixie Friganza, Charles Ruggles and Eddie Cantor in Cast.

Thomas H. Ince's Photodrama, "Civilization," Opens at the Criterion.

Paramount Presents Fannie Ward in "A Gutter Magdalene."

Helen Holmes Appears in "Whispering Smith" for Mutual.

LAMBS HOLD GAMBOL

Huge Audience Enjoys Show at Hippodrome—Many Stars Appear

THE annual Lambs' Gambol was held last Sunday at the Hippodrome before an audience that completely filled the big theatre. The performance lasted until midnight and consisted of a baker's dozen of acts presented by approximately four hundred prominent actors.

Raymond Hitchcock acted as master of ceremonies and De Wolf Hopper was the announcer. An entertaining skit by Victor Herbert entitled "The Tale of a Lamb" was one of the hits of the evening. "Camille in Great Neck," which was given earlier in the season, was repeated with great success. Depicting how various managers would produce "Camille," it brought storms of laughter.

"Memories" by Irving Fischer was also a popular favorite, as were "Nick of the Woods," an old fashioned melodrama produced in the old fashioned way, and "You Remember Me," a skit by Glen MacDonough in which Leon Errol was the principal character.

Fred Stone once more showed his versatility by portraying a gunman who did all sorts of marvels with a gun. The London Palace Girls were cleverly burlesqued, and many other features added to the fun. Among those who appeared were Joseph Allen, Sam Ash, Frank Bacon, Reg-

inald Barlow, Victor Barravalle, Earl Benham, Irving Berlin, Sam Bernard, Edmund Breese, Gene Buck, Walter Catlett, Jack Cherry, Harry Clarke, Irvin S. Cobb, Herbert Corbell, Frank Craven, Harland Dixon, Jack Donohue, Leon Errol, Alphonz Ethier, Thomas Finlay, Irving Fisher, Hal Forde, Vaughn Glaser, William D. Harrigan, Silvio Hein, Percy Helton, Victor Herbert, B. C. Hilliam, Raymond Hitchcock, De Wolf Hopper, George Howell, Raymond Hubbell, Ralph Ince, Alfred Kappeler, Robert Emmett Keane, Charles King, Otto Kruger, Wilton Lackaye, Tom Lewis, Edmund Lowe, Francis MacMillan, Charles Mast, Edwin Mordant, George Moore, Clarence Nordstrom, Frederick Perry, Charles A. Prince, Jed Prouty, Carl Randall, Ray Raymond, Gitz Rice, Forrest Robinson, John Rutherford, Phil Ryley, Chic Sale, Joseph Santley, Oscar Shaw, Hassard Short, Hal Skelley, John Philip Sousa, James Spotts, Charles Stevenson, Fred Stone, Richard Taber, Harry Tierney, Van & Schenck, Fred Walton, Percy Wenrich, Fritz Williams, Stewart Wilson, Walter Wilson, Charles Winninger, Robert Wolsey and Ed Wynn.

Ethel Barrymore was guest of honor and received the greatest ovation of the evening.

Dramatists Unite

The Dramatists' Guild of the Authors' League of America, Inc., and the Society of American Dramatists and Composers, Inc., last week amalgamated, subject to the final ratification of the full membership, and formed a society which will be known as the American Dramatists. The Officers of the American Dramatists include Owen Davis, President; Anne Crawford Flexner, Vice President; Edward Childs Carpenter, Chairman of the Council; Percival Wilde, Secretary; Eric Schuler, Executive Secretary; and Henry Erskine Smith, Treasurer. In addition to the Officers, the new society has a council of twenty-four members, and an Advisory Council.

Plays by Crane Wilbur

Crane Wilbur, at present playing the F. F. Proctor theatres with Martha Mansfield, has written three new plays, "Good Morning Caroline," "Arabian Nights," and "An Imported Wife." The first will be produced by A. H. Woods, and the last two by George Broadhurst.

Sophie Tucker at Brighton

Sophie Tucker, popular Queen of Syncopation, made her first appearance at the Hotel Shelburne, Brighton Beach, on June 2nd. She is the feature attraction at that seaside resort, and is assisted by her Five Kings of Syncopation.

Harris Gets "Rollo"

Sam H. Harris has acquired from Clare Kummer, author and producer of "Rollo's Wild Oat," all rights to that comedy. He will send it on tour next season with the original cast, headed by Roland Young.

Rillie Deaves Masks

Mrs. Mark Sullivan, professionally known as Rillie Deaves, one of Richard Mansfield's first leading women and later associated with the Hoyt Players for a number of seasons, has opened an establishment at 455 Ft. Washington Ave., from where she proposes to market her own creations in professional headgear, featuring the Rillie masks and accompanying headaddresses. The masks are made to fit any facial expression or character type and are the invention of Miss Deaves. They have been selected by several producers for forthcoming productions.

New Hurlbut Play

Playcraft Productions, of which Harold Orlob, composer of many musical comedies, is president, announces its first production, "Lillies of the Field," a comedy drama, by William Hurlbut. In the cast will be Alison Skipworth, Josephine Drake and Evelyn Duncan.

Hatton Play for Klaw

Marc Klaw, Inc., has acquired for autumn production a new comedy by Frederick and Fanny Hatton, entitled "We Girls," which will be presented shortly.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JULANNE JOHNSTONE.
BRANDON PETERS
E. J. BALLANTINE.
JACQUELINE LOGAN.

Equities—XVII



WILLIAM FARNUM

Popular Fox film star who has just been elected to the council of the A. E. A.

Hassard Short to Direct The Music Box

Sam H. Harris has engaged Hassard Short as General Stage Director of "The Music Box," the theatre which he is building in association with Irving Berlin. Mr. Short will not only stage the entertainment to be offered there, but the scenery and costumes of the production will be designed and made under his direction. His first activity at "The Music Box" will be his supervision of the installation of a lighting system which is his own invention and which embodies ideas on which he has been working for several months. The attraction which will open the new theatre will be known as Irving Berlin's "Music Box Revue."

Operate on Frank Tinney

Frank Tinney was operated on May 31, at the American Hospital in Chicago, by Dr. Max Thorek, surgeon in chief. The operation was for bone softening, a disease which is believed by the comedian to have been due to the eighty falls a week he has taken as the star in "Tickle Me." Dr. Thorek said apparently good results were obtained by the operation and that Mr. Tinney was resting easily.

Keenan as "Rip"

Frank Keenan who has been appearing on the Pacific Coast in "John Ferguson" will come to Columbia Theatre, San Francisco, June 27, playing "Rip Van Winkle" with the same "props" that were used by Joseph Jefferson. They were loaned to Mr. Keenan by Young Jefferson.

New Owen Davis Play

Lee and J. J. Shubert have accepted for immediate production a new play by Owen Davis entitled "The Detour." The first presentation will take place in Atlantic City early in July.

Frances Turner Dies

Frances Turner, beloved daughter of William H. Turner, passed away after a long sickness, May 19 at Pasadena, California. The remains were interred at Los Angeles.

ACTORS' EQUITY

Members of the A. E. A. are invited to attend the annual meeting of the Association at the Hotel Astor, New York, on Friday, June 2nd, at 8:00 P. M.

There could be no better proof of the soundness of Equity's morale than the manner in which business was carried on at the annual meeting held last Friday in the Hotel Astor. As one man, the meeting cheered the reports and the speeches; important votes—as for, example, the re-election of the officers and council—were unanimous; there was not a single dissenting note during the entire afternoon. The mail vote which had already been counted showed such an overwhelming preponderance in favor of the regular ticket that someone arose and proposed that the Chairman of Elections, Mr. Ralph Delmore, should cast one deciding vote, which was done.

The re-election of the present administration was a vote of confidence which must convince the most profound skeptic that Equity stands with an undivided front. No propaganda can accomplish much in the face of such a demonstration. Throughout the meeting, all references to "Equity Shop" were met with cheers and applause from every part of the room, and the proposal to make next Thanksgiving Day an "Equity Day," a date on which all members will contribute one-eighth of a week's salary—the sum received for one extra performance—to our campaign fund, was instantly and unanimously passed. This sum, by the way, does not necessarily represent a Thanksgiving Day performance, but any extra performance since the introduction of P. M. A. A. E. A. contract.

It takes a very small minority to create an impression of dissent at any meeting. That small minority was not present!

Business of the afternoon included the treasurer's report, which showed that although Equity has, during the last year, opened four new branch offices at considerable expense, we nevertheless have assets of \$111,000—which is \$19,000 ahead of last year.

Those who believe that theatricals are dead this summer should read the report just received from our Chicago office. It is an incomplete report, but its record to date shows that the following companies are playing: 160 tent shows, 31 "rep" shows (playing permanent houses), and 78 stocks.

Many fine things have been said about our people, but few finer than the tribute of Archbishop Hayes who said, at the Catholic Actors' Guild, "In my priestly capacity I have come in contact with many kinds of people, and I tell you that none has a more delicate conscience or a finer sense of duty than the true artist of the theatre."

Let us add to this an excerpt from the beautiful letter received from Rev. Dr. George Clark Houghton, rector of "The Little Church Around the Corner." It reads: "I ask you to be so kind as to assure the members of your association of my deep feeling, my sincere gratitude and lasting remembrance of the kindness which you in so unique a way bestowed upon me."

FRANK GILLMORE,
Executive Secretary.

Is That So!

CHRISTINE and Darryl Wellford, daughters of Dallas Wellford, respectively vocalist and dancer, have been engaged by George White for "Scandals of 1921."

Florenz Ziegfeld, Jr., has engaged Florence O'Denishawn, dancer, for the "Follies."

John Charles Thomas has bought a place at Great Neck, L. I., and will spend the summer there until rehearsals commence for his new operetta "The Wolf."

John Thorn has been engaged to play the part of Dwight Deacon in "Miss Lulu Bett," replacing William Holden.

Gilda Varesi

has booked passage for London for the second week of June.

Whitford Kane will act the role of the artist in "The Pigeon" next season.

Frank Reicher has signed a contract with the Theatre Guild for a year to act as well as direct the production of plays.

Janet Stone, dancer, has been engaged for the forthcoming "Ziegfeld Follies."

Douglas Stevenson has been engaged by Charles Dillingham for the cast of Rida Johnson Young's new comedy, "A Wise Child," which he will present in August.

Doris Eaton, for the last three seasons with "Ziegfeld Follies," will be seen under George M. Cohan's management for the coming season.

Walter Catlett

of "Sally" has been put under a long-time contract by F. Ziegfeld, Jr.

Charles Abbe, Walter Regan and Ann Mason have been added to the cast of "A Wise Child."

Lillian Baker has assumed the role of the ingenue in "Love Birds" at the Apollo Theatre.

Peggy Brown has joined the cast of "The Last Waltz," the Oscar Straus operetta, at the Century Theatre.

Hallie Manning, a dancer from the Pacific Coast, has been added to the cast of "The Broadway Whirl."

Florence Walton has returned from Chicago after dancing for fifteen weeks at the Drake Hotel and in vaudeville.

Karyl Norman

"The Creole Fashion Plate," will sail for Europe June 25th to play engagements in London and Paris.

George Moreland known along Broadway as "The King" has left the Palace theatre and is now treasurer of the Apollo.

The Dumbells, the organization of former Canadian soldiers presenting "Biff Bing Bang" at the Ambassador theatre, were guests last week of the Kiwanis Club at luncheon at the Hotel McAlpin.

Avery Hopwood sailed from Brest Saturday for New York.

Leopold Godowsky, the pianist, has completed the recording for the Ampico, the waltz song from which Oscar Straus' "The Last Waltz," takes its name.

Betty Wales is appearing in the title role of "Bab" with the Bonstelle Company in Buffalo.

Boris Korlin who last appeared with the Theatre Guild in "The Faithful" is now a member of the cast of "The Broken Wing."

William Collier ended his engagement at the Columbia Theatre, San Francisco, June 5 and started for New York.

Frances White has signed up with the Shuberts for five years.

Janet Moore, formerly with Raymond Bond, is preparing a single for vaudeville.

Will Philbrick has been added to the cast of "The Passing Show of 1921."

Walter Baker of the Capitol Dancing Studio, is arranging a new dance act for the vaudeville team Black and White.

Gertrude Rose, at one time connected with the "Five Maxims," a girl act, will hear something to her advantage if she will communicate with Anna Whiting, 241 Fifty-second street, Brooklyn.

Beth Beri and company will close in the near future and will lay off for the summer months.

Vivian Martin, who is appearing in "Just Married," will be the model for the central figure of a poster being painted by T. D. Skidmore, the illustrator for the American Legion.

James Barton

who plays the leading comedy role in "The Last Waltz," has added a Mexican dance to his performance.

"Red" Newman of "Biff Bing Bang" at the Ambassador Theatre, has received three offers from New York producing managers.

Allan K. Koster has been engaged to put on the dances in "The Whirl of New York," the new Winter Garden production opening next week.

Lady Helen Montagu, the daughter of Lord Montagu of Beaulieu, is announced by The Bohemians, Inc. for "The Greenwich Village Follies 1921."

Corone Paynter who has been appearing in London in "The League of Nations" will appear here in "The Greenwich Village Follies, 1921."

June Walker has been engaged by Sam H. Harris to play opposite Ernest Trues in "Six Cylinder Love."

Magicians Dine

The Society of American Magicians held a banquet in the Bluebird Room of the McAlpin Hotel last week at which many prominent prestidigitators were present. Harry Houdini presided, and among the diners were: C. Fred Crosby, William M. Linnett, Jr., John Mulholland, Richard Van Dien, Harry C. Park, Harry B. Linaberry, William R. Berryman, Francis J. Werner, Leo Rullman, Lionel Hartley, G. G. Laurens, W. A. Ransom, O. S. Teale, F. J. Werner, S. Wilson Bailey, Howard Thurston, Frank Ducrot, Harry Rouclere, B. M. L. Ernst, W. J. Hilliar, Joseph F. Rinn, Burgess B. Irving, Blackstone, William R. Berryman, Theodore Hardeen and Horace Goldin. Houdini, Blackstone, Thurston and others offered feats of magic after dinner.

Ethel Barrymore in Keith Vaudeville

Ethel Barrymore immediately upon the conclusion of her engagement at the Empire Theatre in "Clair de Lune" will appear at the Palace Theatre for a week in Sir James M. Barrie's playlet, "The Twelve Pound Look," to be followed by six weeks in other Keith vaudeville houses. She will close her engagement at the Empire Theatre on June 11 and open at the Palace the following Monday.

Billie Shaw Plays

The matinee performances of Billie Shaw, in which she will introduce five of her own playlets, will begin on Thursday of this week instead of on Tuesday, and will be at the Apollo Theatre instead of the Selwyn Theatre. The program includes a farce called "Gutta, Iconoclast," a drama entitled "Pearls," a protean sketch called "The Good Woman," a comedy known as "Squaring the Circle," and a tragedy entitled "Hands."



Alice Terry, the charming young screen player who has made a name for herself by her work in Metro's "Four Horsemen of the Apocalypse"

Miss Terry is also to have the leading feminine role in Rex Ingram's next production for Metro, "The Conquering Power," from a Balzac story

TO THE GENERAL VAUDEVILLE PROFESSION

MR. ERNIE YOUNG OF CHICAGO advertised in last week's issue of "Variety" that, in arranging booking for acts, he could open a tour with a Shubert route, then pick you up for a tour of the Pantages Circuit.

THIS ADVERTISEMENT IS MISLEADING AND WAS PUBLISHED WITHOUT MY KNOWLEDGE OR CONSENT.

PANTAGES CIRCUIT IS NOT AFFILIATED NOR HAS ANY INTENTION OF BECOMING AFFILIATED WITH THE SO-CALLED SHUBERT CIRCUIT.

I have always maintained and conducted my own circuit, and shall continue to do so.

Therefore, I repudiate Mr. Young's published statement as regards his efforts to link the Pantages Circuit with any other.

I HAVE ALWAYS BEEN AN INDEPENDENT FACTOR IN VAUDEVILLE AND WILL CONTINUE TO BE SO AS LONG AS I AM IN VAUDEVILLE.

Sincerely yours,

Alexander Pantages

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New York

The New Plays

"GOLD"

New Play by Eugene O'Neill

Drama in four acts by Eugene G. O'Neill. Staged by Homer Saint-Gaudens. Produced by John D. Williams at the Frazee Theatre, June 1.

Abel.....Ashley Buck
Butler.....George Marion
Captain Isaiah Bartlett.....Willard Mack
Silas Horne.....J. Fred Holloway
Ben Cates.....Charles D. Brown
Jimmy Kanaka.....T. Tamamoto
Mrs. Bartlett.....Katherine Grey
Sue Bartlett.....Geraldine O'Brien
Danny Drew.....Charles Francis
Nat Bartlett.....E. J. Ballantine
Doctor Berry.....Scott Cooper

It is only half O'Neill, his latest play "Gold" which John D. Williams presented at the Frazee Theatre with Willard Mack.

And it will be only half successful. Again and again it leaves O'Neill and becomes Theodore Kramer. Melodrama is all very well in its way but the way of an O'Neill melodrama is something so superb that when O'Neill writes conventionally the result is chaos.

The first act, in which the shipwrecked sailors and their captain find what the captain thinks is gold but which the cook knows is not gold, this is O'Neill. O'Neill at his finest. But then what? After burying the treasure they are rescued. And a series of quarrels between the captain and his family. And those quarrels are the chief objection to the play. They lacked the what I would call the inverse or involved writing of O'Neill. Anyone could have written them. But only O'Neill could have written the final scenes. These have an O'Neill viewpoint. After the captain has fitted out a new schooner and is tricked out of going and the schooner never returns, the O'Neill idea begins to come into play. I know of few finer things in the theatre than the moment when the old man finally confesses that he knew all the time that it was not gold, but having hoped all his life he would find gold and found something which wasn't gold, he wanted to make himself believe it was gold. This is a theme so colossal that if you apply the theme to love or ideals instead of to gold you will see its tremendous force.

Eugene O'Neill's "Gold" Produced— "Snapshots" at the Selwyn—Verhaeren Play Produced by Theatre Guild

An O'Neill play is not of the kind that can be cut and re-done. O'Neill is not a Broadwayite who builds to order. He is a dramatist who creates and so "Gold" must either stand on its own legs or fall. And, alas for some of it, the un-O'Neill parts will make it difficult for the O'Neill parts to get their due.

As to the acting, it seemed to me that Willard Mack's first and last acts were as fine as the play and that with the conventional material in the second and third acts he could only be conventional. I would not, of course, put it in the same class as Richard Bennett's performance in "Beyond The Horizon," but "Beyond The Horizon" was an infinitely finer play. However, Willard Mack's characterization of the bully, the seadog, the thoughtful man, and the heat-stricken and thirsty captain, is more proof of what a fine actor he is. Of the others E. J. Ballantine and George Marion, the latter playing only a bit, were best. Geraldine O'Brien, after an absence of several years, returns but the part is without opportunity for her exceptional talent.

S. JAY KAUFMAN.

"SNAPSHOTS OF 1921"

New Revue Opens at the Selwyn

Revue in two acts, by Frances Nordstrom, Alex Gerber, Glen MacDonough, E. Ray Goetz, Sidney Mitchell, John Hastings-Turner, James Montgomery Flagg, H. I. Phillips, Malvin Franklin, George Meyers, George Gerahwin, Con Conrad, Kalmar and Ruby, Jose Padilla, Lewis Gensler, Morris Ryskind, Al Bloomberg, Henry Brooks.

Staged by Leon Errol and William Pinkham. Costumes by Shallock, Bendel, Lucile, Schneider-Anderson, Louis Rosen, and Lyness. Shoes by I. Miller. Hosiery by Nat Lewis. Produced by the Selwyns and Lew Fields at the Selwyn Theatre, June 2.

Principals: Nora Bayes, Lew Fields, De Wolf Hopper, Leo Henning, Ruth White, Phil White, Belle McKean, Alan Edwards, Delyle Alda, Ernest Lambert, Lulu McConnell, George McKay, Grant Simpson,

Joe Torpy, Helen McMahon, Maurice Diamond, Gilda Gray, Inez Courtney and Florence Courtney.

I was at the rehearsals of the Ziegfeld Follies a few days ago. The rehearsals of the talking scenes. And the one thing which impressed me was Gene Buck's line, "Beat 'em to it." Then I saw that what he meant was get the thing on and off before the audience has time to see what you intend doing.

This quickness is the success of "The Follies." And this is the chief fault of "Snapshots." The scenes are too long. The writing is funny and clever. Often really brilliant. But when a scene is half over the audience has written the end and the effect is gone. With such brilliant players as De Wolf Hopper, Lew Fields, Nora Bayes, George McKay and others the one thing which "Snapshots" lacked was snap.

But the material is there. Lots of it. And I am inclined to think that when it has been cut and speeded up it will develop into a success. And a success because it is really full of fun. The burlesques, or travesties, or whatever you choose to call them, have ideas in them. They are not merely slap-stick. They say something. And that should be the purpose of every revue scene. The Frances Nordstrom, James Montgomery Flagg, H. I. Phillips and John Hastings-Turner scenes—if long—are effective. The Glen MacDonough scenes were the old fashioned and conventional musical comedy matters.

As to music there were so many songs and so many authors and composers that we are not at all sure who wrote which. But when Delyle Alda sang they meant something. Here is a personality which will go far. Let's see, isn't there an Alda already at the Metropolitan?

S. JAY KAUFMAN.

"THE CLOISTER"

Verhaeren Play Proves Dull and Uninteresting

Play in four acts by Emile Verhaeren. Translated by Edmund Edwards. Staged by Emanuel Reicher. Settings and costumes designed by Sheldon K. Visk. Produced by the Theatre Guild at the Garrick Theatre, June 1.

Dom Balthazar.....George Renavent
Father Thomas.....Frank Reicher
Dom Militiam.....Erskine Sanford
Dom Mark.....Brandon Peters
Theodule.....Edgar Stehli
Idesbald.....Henry Travers
The Prior.....Albert Perry
1st Monk.....Philip Wood
2d Monk.....George H. Fronger
3d Monk.....Walton Butterfield
4th Monk.....William Franklin

However vital and compelling the internal politics of a monastery may be to the inmates thereof, there is practically nothing about them to arouse the interest of a theatre audience, especially in a country as little concerned with monastery life as ours is. The Theatre Guild is aware of this, of course, or the play would never have been chosen for private performance only. As literature it is not of a very high order, at least in its present translation, which is well measured, and irritatingly well rhymed verse without a single gleam of poetry anywhere about it. As drama it is a tempest in a teapot; a very good tempest, it is true, well developed and psychologically sound, but a small and unimportant tempest.

The theme is the determination of a masterful Prior to name as his successor in office a young man of spasmodic temperament who is opposed by a cold and scheming fellow monk. At the crucial moment, the memory of having murdered his father ten years before so obsesses the young man that he gives himself up to civil justice.

George Renavent is cast as the temperamental Dom Balthazar upon whom the Prior's choice falls. Monsieur Renavent's grasp of the English language is still something short of perfection, which perhaps accounts for the fact that he seems not to have learned the meaning of the word "restraint." Director Reicher might have explained it to him to

(Continued on page 1022)

BROADWAY TIME TABLE—Week of June 13th

Play	Principal Players	What It Is	Opened	Theater	Location	Times	Est. Week's Sale
The Bat	Elle Ellner, May Voke, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30-W. & S. 2.30	\$9,500
Big Blue Bang	Ross Hamilton, Red Newman	Snappy Soldier revue	May 9	Ambassador	West 40th	8.30-W. & S. 2.30	\$6,000
The Broadway Whirl	Rich. Carle, Blanche Ring, C. Winninger	To be reviewed	June 8	Times Square	West 42d	8.30-Th. & S. 2.30	1st week
The Broken Wing	Ines Plummer, Thurston Hall	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8.30-W. & S. 2.30	\$8,500
The First Year	Frank Craven	Comedy of small town life	Oct 20	Little	West 44th	8.30-W. & S. 2.30	Capacity
The Ghost Between	Arthur Byron	Romantic comedy	Mar. 31	39th Street	West 39th	8.30-W. & S. 2.30	\$6,500
Gold	Willard Mack	Reviewed in this issue	June 1	Frazee	West 43d	8.30-W. & S. 2.30	\$9,000
The Gold Diggers	Gertrude Vanderbilt, Bruce McRae	Comedy of chorus girls	Sept. 30 '19	Lycium	West 45th	8.30-Th. & S. 2.30	\$11,500
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 46th	8.30-W. & S. 2.30	\$12,000
Honeydew	Hal Forde, Dorothy Follis	Return engagement	May 23	Cadino	Bray & 58th	8.30-W. & S. 2.30	\$12,000
Irene	Adelina Patti Harrold	About-average musical comedy	Nov. 18 '19	Vanderbilt	West 44th	8.30-W. & S. 2.30	Capacity
Just Married	Vivian Martin, Lynne Overman	Amusing farce	Apr. 26	Shubert	West 44th	8.30-W. & S. 2.30	\$7,800
Ladies' Night	John Arthur, Charles Huggins	Turkish bath farce	Aug. 9	Eltinge	West 42d	8.45-W. & S. 2.30	\$9,000
The Last Waltz	Eleanor Fainter	Beautiful Viennese operetta	May 10	Century	Can. Pl. W.	8.30-W. & S. 2.30	Capacity
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 30 '18	Gaiety	Bray & 46th	8.30-W. & S. 2.30	Capacity
Love Birds	Joseph Schildkraut, Eva Le Gallienne	Parody by Melnor	Apr. 30	Pulten	West 49th	6.15-Th. & S. 2.15	Capacity
Mr. Pim Passes By	Pat Rooney, Marion Best	Excellent musical comedy	Mar. 14	Apollo	West 42d	8.30-W. & S. 2.30	\$12,000
Nine People	Laura Hope Crews, Kenneth Douglas	Charming English comedy	Feb. 28	Henry Miller's	West 43d	8.30-Th. & S. 2.30	\$9,000
Sally	Francine Larrimore	Well-acted social comedy	Mar. 2	Klaw	West 40th	8.30-W. & S. 2.30	Capacity
Shuffle Along	Marilynn Miller, Leon Errol	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30-W. & S. 2.30	Capacity
Snapshots of 1921	Miller & Lyles, Sims & Blake	Negro musical comedy	May 23	63d Street	West 63d	8.30-W. & S. 2.30	\$12,000
Sunkist	Nora Bayes, DeWolf Hopper, Lew Fields	Reviewed in this issue	June 2	Selwyn	West 42d	8.30-W. & S. 2.30	\$12,900
The Tavern	Fanchon and Marco	Entertaining revue	May 23	Globe	Bray & 46th	8.30-W. & S. 2.30	\$10,000
Two Little Girls in Blue	George M. Cohan	Return engagement	May 23	Hudson	West 44th	8.30-S. 2.30	\$14,000
The Tyranny of Love	Fairbanks Twins	Nautical Musical Comedy	May 3	Cohan	Bray & 43d	8.30-W. & S. 2.30	\$6,000
Vanderville	Estelle Winwood, Chas. Cherry, B. Tynan	French sea play	May 2	Cort	West 49th	8.30-W. & S. 2.30	Capacity
Whirl of New York	B. F. Keith Features	Weekly change of bill	May 2	Palace	Bray & 47th	8.00-Daily 2.00	1st week
	Nancy Gibbs, Smith & Dale	To be reviewed	June 13	Winter Garden	Bray & 50th	8.00-T., Th. & S. 2.00	

In the Song Shops

By Jim Gillespie

A Visit to the Plaza Office—Sidney Mitchell Chats About Remick Songs— A New One for E. B. Marks



JULIANNE JOHNSTON

Who is a feature of Paisley Noon's act at the Royal this week. Miss Johnston is a successful screen actress as well as a vaudeville artist

WE had occasion to visit the Plaza Music Co. the other day, which as you no doubt know, enjoys the distinction of being one of the foremost jobbing concerns in the country. Arriving at an hour when business apparently was at its height, we immediately became mixed up in the shuffle and found ourselves wondering what it was all about. A mob of wildly excited individuals seemed to be battling among themselves and shouts of "take a thousand," "can you use five hundred," "how about two fifty," gave us the impression that we were in a stock market instead of a music shop. Holding the mob at bay and snapping out orders with the tact of a commanding officer, was our old friend, Jerry Vogel, the hero of many wars, the survivor of many wild parties, and without doubt one of the most popular boys in the realm of sharps and flats. Young in appearance but old in experience, Jerry is known as the Human Encyclopedia, and after watching him work, we feel certain that it was modesty alone which prevented him from making a laughing stock out of Mr. Edison's famous questions. After the smoke of battle had died away and peace once more reigned supreme, Jerry informed us that the riot we had witnessed was a daily occurrence, and that the noisy boys were music publishers all intent upon placing orders for their various numbers.

"But that was nothing," said Jerry. "things are quiet now. Come in when business picks up and I'll show you some speed that will make a split second look like an hour and a half. Of course it keeps my mind occupied because there is always something to do. Is there much detail work? Well, I should smoke a rowboat. It's just like the army. One detail after another. Well, be good, and oh, this reminds me. I'm starting on my vacation tomorrow. I'm going to hide away on a little farm in Pennsylvania. Gee, I hope they haven't got a piano or victrola in the house; I need a rest."

"They Say that

everybody gets at least one good break in life, and it seems as though

Dame Fortune has finally favored me with one of her precious smiles."

Sidney Mitchell, the song writing Apollo of the Remick firm, was talking.

"It's the old story of everything coming at once and things are surely coming my way this month. Just listen to the following lay out and then form your own opinion. Of the Remick numbers being released on the mechanicals for June the following were written by me (Pardon me while I make a bow): *Now I Lay Me Down to Sleep* and *Without You* have been released by Victor and *Guessing*, *Without You* and *Now I Lay Me Down to Sleep* have been cut loose by the Emerson people, and *Nora Bayes* is singing *Now I Lay Me Down* on the Columbia records. That sounds kind of bad, don't it? Then in order to top off that nifty little collection, I have written seven numbers in collaboration with *Lew Pollock* and *Al Goodman* for "The Whirl of the Town." Yes, sir, things are sure coming my way this month and it is really too bad that there are only thirty days in June. Oh, I almost forgot to tell you that besides my numbers, the following Remick songs are also out on the June release. *Aint We Got Fun*, *Broken Moon*, *All For You* and *Happiness* are on the Victor, and the Columbia will handle *Make Believe*.

E. B. Marks Has

adopted a brand new number entitled *Down At the Old Swimming Hole* which was written by *Al Wilson* and *Jim Brennan*. It is one of those breezy ditties which takes you back to boyhood days and makes you sore at yourself for growing up. If you are troubled with business worries and find yourself longing for a sniff of real old fashioned country air, drop into the Marks music shop and ask *Judith Rothstein* to sing the number for you. She sang it for us and we were tempted to turn on the nearest pump and wade through 46th Street in our bare feet. Jack

Best Selling Music Rolls

AEOLIAN—Fox Trot, Pucker Up and Whistle (4413); Waltz, Peggy O'Neill (4401).
Q-R-S—Fox Trot, Cherie (1457); Waltz, Maryland (1464).
REPUBLIC—Fox Trot, Crooning (68718); Waltz, Little Crumbs of Happiness (68918).

Norworth and *Ruth Roye* think so well of the number that they are taking a plunge twice a day, much to the delight of the patrons out front.

Boys, I Have

a little surprise for you so stop the pianos for just a moment and give

your tired pipes a rest. Listen. *Jack Robbins* wishes to make an announcement which does not concern *Mello Cello*. Have you recovered? Never mind, Steve, we won't need the smelling salts. *Jack* wishes to say that *Frank Wright*, formerly with *C. Schirmer*, has been appointed Eastern Sales Manager of the *Maurice Richmond* firm, and that *F. C. Bucher* has been placed in charge of the Philadelphia office. *Jack* goes on further to say that *Harry Engel*, Western Sales Manager, will soon leave San Francisco and will cover all the principal cities on his way to Chicago.

Eugene West, one of the heaviest hitters of the song writers' league, who was responsible for *Broadway Rose* and various other hits, has scored what he considers the gala home-run of his career. On June 1st *Gene* escorted *Loyce Brown*, of Fort

Best Selling Records

COLUMBIA—Fox Trot, Marie (A-3393); Yerkes Jazsarimba Orch.; Waltz, Over the Hill (A-6183), Metropolitan Dance Players.
EDISON—Fox Trot, Moonbeams (50776), Green Bros. Orch.; Waltz, Romance (50751), Max Fell's Della Robbia Orch.
PATHE—Fox Trot, Mon Homme (20540), Joa. Samuels' Music Masters; Moonlight (20538), Casino Dance Orch.
VICTOR—Fox Trot, All for You (35708), Paul Whiteman's Orch.; Waltz, Kiss-A-Miss (18739), Joa. Smith's Orch.

Worth, Texas, to the altar, which resulted in *Miss Brown* forsaking the sunny South for the more charming West. The happy couple are now living in a comfy apartment on West End Avenue. Of course *Gene's* battery mate *Otis Spencer* was on hand. *Otis* stood up to keep *Gene* from falling down.

A Dream of Your Smile, published by *Harry Hanbury*, has been adopted as the love theme for *Mary Pickford's* picture "Through the Back Door," and is also being featured in *D. W. Griffith's* picture, "Dream Street." Mr. Hanbury has received offers from three publishers but has decided to hold the number and is very optimistic regarding its future.

J. Fred Coots has turned over a new number to the Triangle Music Co. entitled *A College Education Is A Joke*. It was written around *Edison's* famous questions and is being used by *Tofo Harrison* at the Beaux Arts, Atlantic City. It is a catchy melody with a tricky lyric, in fact so tricky that *Al Bernard* is still trying to learn it for recording purposes.

Wolfe Gilbert is all pepped up over his latest meal ticket, *Down Yonder*. Listen to *Wolfe*: "Down Yonder is

without a doubt the biggest thing in years and unless I am mistaken it will surely pass that grand old veteran *Robt. E. Lee*. Performers are going wild over it, the wayward shekels are finding their way home and by July it will be recorded 100% on the mechanicals. This month it is being released by *Emerson*, *Pathe*, *Acolin*, *Brunswick*, *Arto* and *Okeh* and next month by *Victor* and *Columbia* so what could be sweeter. *B. Feldman*, the well known London publisher has acquired the Great Britain rights on the song and has started an extensive campaign which should make *Down Yonder* a welcome visitor in every home in England. The Australian rights are being handled by—You've got to go? Gee, that's too bad, I was just getting warmed up, but wait a second, I'll walk to the corner with you. Now, as I was saying, *Down Yonder*—Curtain.

Is That So?

YO-Lay-EE-OO is the tonail tickling title of a song being published by *Watterson*, *Berlin* and *Snyder*. *Sam Hearn* tried to give us an idea of the title and almost choked to death in the attempt. *Sam's* wife sailed for Europe last Saturday and he was rehearsing the yodel so as to serenade her at the pier.

Frances Carroll and *Rose Fischer*, the Heavenly Twins of the Broadway Music Co., are responsible for the statement that their firm is working on three recently acquired numbers, *How Do I Know* and *Don't Throw Me Down*, both written by *Lew Brown* and *Al Von Tilzer*, and *Sun-ny-side Sal*, which was formerly handled by *Kendis* and *Brockman*.

While convalescing from a serious illness, *Grant Clark* found time to write two songs which have been placed with Broadway productions. *Yokohama Lullaby* for "Snapshots of 1921," and *I Know*, which will be given a prominent place in "The Folies."

The *Handy Brothers* are receiving congratulations owing to a novel

Best Selling Sheet Music

FOX TROTS—All By Myself, Berlin; Mi Mi, Shapiro Bernstein.
WALTZES—The Last Waltz, Tama Music Co.; You're the Sweetest Girl in All the World, Waterson, Berlin & Snyder.

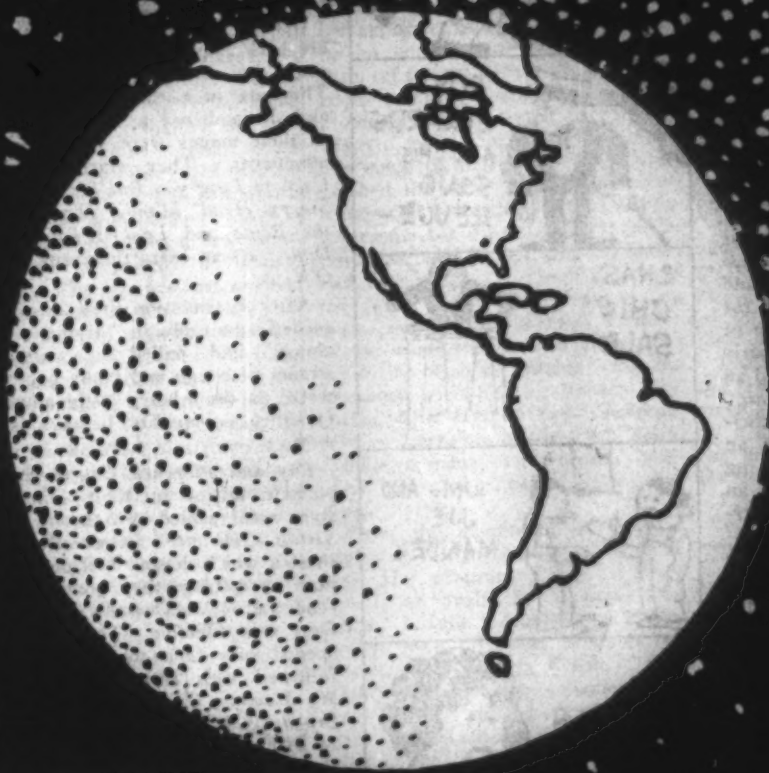
window display in the Wurlitzer rooms on 42nd Street featuring *Pickaninny Rose*. A wedding party consisting of many *Pickaninny* dolls headed by a *Pickaninny* bride and groom made up the picture which not only proved effective from a standpoint of sales producing but got many laughs from the passers-by.

Joseph Knecht and his *Waldorf Astoria* orchestra, besides filling nightly engagements on the *Waldorf Roof*, find their services in great demand for recording purposes. Mr. *Knecht* and his associates will soon leave for Montreal to fulfill a contract with a Canadian mechanical concern.

OUTSHINES
THEM
ALL

PHENOMENAL SONG
FOX-TROT HIT!!!!

FOOLING
ME



BY
HENRY LODGE
WRITER
OF
"TEMPTATION RAG"
"GERALDINE" WALTZ

ROBERT NORTON Co
MUSIC PUBLISHERS
226 WEST 40TH ST
NEW YORK

PADERGINSKI
ART SERVICE

At the Big Vaudeville Houses

GOOD ACTS ON RIVERSIDE BILL

Lillian Shaw, John Steele and Stanton's Features

There is a snappy, exhilarating bill at the Riverside this week. The most noteworthy acts of the program are Val and Ernie Stanton, Lillian Shaw and John Steele.

Alice De Garino put over her various stunts in opening position. She did exceedingly well, and pleased.

William Gaston and company offered "The Junior Partner," by Rupert Hughes. Gaston plays his part well, and is capably assisted. "The Junior Partner" gathered a goodly share of applause.

Millard and Marilyn, Arthur and Minnie, in "Honeymooning," shone brightly among the bill with their comedy singing and dancing bits. Their closing number, a "Bowery" bit, was cleverly executed.

The Three Dennis Sisters had a hard time to get started. It seems their numbers were a bit lifeless. A few more lively songs should replace some that they are at present using, and possibly the act would "go over" a little better.

Val and Ernie Stanton, "The English Boys From America," were the first act before intermission to add some "life" to the bill. We must admit these boys are clever, and know how to deliver material. Their bits of musical tunes entwined with their talk, put them over for the "first half" hit.

Madeline and Dorothy Cameron, assisted by Edwin Weber, offered "A Study of Rhythm." Their repertoire of songs pleased. They corralled a goodly share of applause with their various numbers. Both girls are good looking and have pleasing personalities. They closed intermission.

After "Topics of the Day," John Steele, with Jerry Jarnagan acting as accompanist to this celebrated tenor, carried away one of the Monday evening hits. Steele has a remarkably strong voice, and puts over his songs well.

Lillian Shaw, with her own style of entertaining held down the next to closing spot. Miss Shaw's name is standard in vaudeville, especially around New York, for on Monday evening she was welcomed by the entire house. As a character "Single" Miss Shaw is supreme.

Doris Humphrey's Dancers offered a series of Terpsichorean art, in closing position, holding the entire house seated until their exit. Ross.

PALACE HAS GOOD SUMMER BILL

Gus Edwards, Chic Sale and Others Score

George Gottlieb, who caters to the whims and wishes of the Palace patrons, provided another one of his excellent summer entertainments this week, selecting Gus Edwards' Revue and Charles "Chic" Sale for box-office "bait," this combination succeeding in collecting a capacity attendance at both Monday performances. Well seasoned with comedy and minus the conventional "sob"

Lillian Shaw at Riverside—Two Patricolas at the Palace—Colonial Season Closing—Santos and Hayes at Royal—In Chicago Vaudeville Houses

specialty, the layout was well worth the admission fee. Edwards, closing intermission, introduced a few more youthful prodigies, featuring Alice and Hazel Furness and Chester Fredericks.

"Chic" Sale was badly handicapped by hoarseness, his voice breaking every few moments, but his knowledge of the art carried him through. Sale's rural characters are in a class by themselves as portrayed by him and Sale wisely keeps his material up to date. He was laboring under painful difficulties, but registered his usual hit.

Yvette Rugel, always a favorite at the Palace, presents her song routine to the usual good results. Her voice is a fine one, and she knows how to use it. Leo Feiner is at the piano.

Harry and Grace Ellsworth danced their way into immediate favor, the male Ellsworth's solo temporarily stopping proceedings. The numbers, Garden Of Love, a "Tennessee" song and It Takes A Good Man To Do That earned applause.

Tom Patricola, assisted by Irene Delroy, was to be credited with one of the big comedy hits of the evening, in fact the honors of the show are about evenly divided between the Patricola family, his sister in next to closing position finding it difficult to make a final exit. Tom worked like a trojan and his peculiar style of "nut" comedy never missed fire. His hard show dance "goaled" them.

It's seldom one sees a closing act hold the entire house for the exit march at the Palace, or in fact anywhere else on the circuit. But the George Brown production, "Pedestrianism," accomplished this feat and the audience was well rewarded for the patience. Brown, a showman of first calibre with personality fairly oozing from his every pore, stated an impromptu travesty aided by "Chic" Sale and Tom Patricola who participated in a walking match with an abundance of comedy accompanying the affair. Later Brown gave an exhibition, handicapping a Miss Ardell, announced as California's champion heel and toe walker. A number of "plants" are utilized in ludicrous situations and aside from the genuine interest of the specialty it abounds with laughing material.

Patricola, the western melodist, has a style of her own, away from the stereotyped "single" woman act and plus her stage presence, voice and character ability, it elevates her to a pedestal away from all competitors. Her repertoire included Lizzie Brown, I'm No One's Fool, Just Keep A Thought For Me, Casey and Moonshine all well picked and each a hit by itself. Her brother took a bow with her.

The Three Bobs (new acts) opened and Wm. and Jos. Mandell (new acts) completed the bill.

O'CONNOR.

SEASON'S LAST BILL AT COLONIAL

Harry Fox, Courtney Sisters and Whiting and Burt Please

The final week of the Colonial season brought an excellent bill, replete with singing, dancing, and whistling. Harry Fox and the Courtney Sisters topped the program.

Sensational Togo opened with top spinning that was interesting. Then followed with a daring climb on foot up a heavy rope which extended from the footlights to the gallery. The slide down was thrilling, particularly when he repeated the whole thing blindfolded.

Al Haig and Earl Laverre quarreled amusingly and whistled piercingly Rose, Make Believe, and Bright Eyes. They started slowly but worked up a big finish which brought them several recalls.

Mabel Burke, assisted by Helen Bell Rush at the piano, offered Neville Fleeson's "A Romance in Song." Miss Burke has a clear soprano which pleased. Her duet numbers with Miss Rush were specially well liked. They used When The Autumn Leaves Begin to Fall, Isle of Golden Dreams, Little Front Parlor, Pucker Up and Whistle (with a whistler in the balcony) and I Love Him All the Year Round.

Miller and Mack in grotesque make-up danced with speed and pep. Their burlesque comedy went big and the audience couldn't seem to get enough.

George Whiting and Sadie Burt are back again with a bunch of new songs and some of the old favorites. They are in a class by themselves, and the audience applauded as soon as their names were shown on the announcer. They started with I Used to Love you But It's All Over, Sleepy Head, Money, Here Comes the Bride and Look What You've Done. As an extra they sang Peggy O'Neill.

After intermission Fred Allen succeeded admirably in "trying to get along," and pulled a continuous stream of rough and ready gags that were, on the whole, vastly amusing. Quantity, not quality, he says, is his motto.

Fay and Florence Courtney sang popular ditties in their inimitable style, accompanied by Benson's Ultra String Quartette, an excellent orchestra which doesn't feel obliged to jazz everything they play. Their rendition of MacDowell's To A Wild Rose was effective. The Courtneys opened with Japanese Sandman and followed with Home Again Blues, My Mammy, Grieving for You, and Broadway Rose. The orchestra played Mighty Like A Rose, and Love Bird.

Harry Fox, with Harry DeCosta at the piano, sang Hello Broadway, Rockabye Lullaby Mammy, and Tuscany—the last with beautiful Beatrice Curtis and a photograph of the Dolly Sisters. Harry is some picker when it comes to pulchritude.

The Donald Sisters closed the lengthy bill with skillful hand-balancing.

CONN.

AT THE
PALACE
WITH SAXTON

THE
THREE
BOBS

HARRY
AND
GRACE
ELLSWORTH

TOM
PATRICOLA

GUS
EDWARDS
AND HIS
SONG
REVUE

CHAS.
"CHIC"
SALE

WM. AND
JOE
MANDEL

PATRICOLA

"PEDESTRIANISM"

NEW ACTS

Wm. and Jos. Mandell Offer Earl Rickard Has Good New Good Act

A comedy acrobatic act with an original idea, cleverly staged and carrying sufficient comedy and "straight" value to warrant a central position on the Palace program. The two men are supposedly stage hands, pressed into service by the sudden desertion of the act scheduled to appear. They enter and proceed to run through a routine of childish tricks, always striking the conventional acrobatic pose for applause. The travesty on acrobats soon became apparent to the audience and from thereon each move was greeted with a solid laugh. Some difficult tricks are accomplished always finishing with a crude and clumsy return adding comedy to the genuine ability displayed. A bounding net provided the comic with periodical laughs through his kangaroo-like leaps from the net to a pedestal. Had the Mandells an opportunity to appear as stage hands during the regular performance preceding them it would have helped. But as it stands the act makes a good two-a-day attraction and should find no trouble in keeping busy. It's strictly original in every angle and shows, despite standing opinions, that an acrobat is capable of a display of progressiveness.

O'CONNOR.

The Three Bobs in New Act at the Palace

Apparently an imported specialty, opening the Palace program this week. It's a three-man affair, two essaying comedy roles, one of the eccentric type, the other a tramp. The trio are club jugglers, but have a section of genuine novelty to accompany their routine of feats, introducing an English bull dog who is exceptionally well trained and a black crow which does a few stunts that rather surprised the Palace gathering. The men are fast workers and their passes are cleverly arranged, the broad comedian getting a continual string of laughs. The dog catches clubs hurled at him and otherwise exhibits a spark of intelligence, but the crow constituted the surprise of the act. Miniature clubs are caught by the bird in his bill and later small soft balls are tossed him which he manages to hold. He also catches balls tossed from the sixth row of the orchestra by patrons. It's a novelty in every sense of the word and proved an interesting opener.

O'CONNOR.

Earl Rickard, recently of "Hello Alexander," is doing a single consisting of songs and stories which should keep him busy for some time to come. Rickard formerly worked black face, but has abandoned the burnt cork and appears nattily attired in a sport coat, white flannel trousers, white shoes and straw hat. Opening with an introductory number which was followed by an announced impersonation of Jolson (which incidentally threatened to tie up the show) Rickard went into routine of stories which were heartily received. He then offered a number entitled *Ships That Never Come In* which netted him a substantial hand and necessitated an encore, *Home Again Blues*. A good act which should prove an acquisition to any bill and the best impersonation of Jolson we have ever seen or heard.

GILLESPIE.

ROYAL BILL IS ENTERTAINING

Santos and Hayes and Paisley Noon Please

For a time, song threatened to predominate on the new bill at the Royal, but when the Santos and Hayes Revue came on, there was enough good dancing to make up for any two big vaudeville bills. As an example of ambitious energy and originality, Santos and Hayes win the prize, for they have not been content to depend on their old act for applause. Instead they have built up an entirely new act which sets them off to new advantage, but which gives generous opportunities to half a dozen other talented performers. Written mostly in verse, their revue has much of the charm that distinguished the other act, the "Book of Vaudeville." In this case, the scene represents the office of a vaudeville physician, who has dancing assistants and new ideas. The high places of the revue include the excellent soprano selections of the tiny member of the team; the Russian dance; the beautiful oriental number and the combined activities of Bobbie Tremaine, Will Higgin, Saul Marshall, Marion Lorraine, Bessie Earl, Adele Ritchie, a name that puzzles, Genevieve Provost, Yvette Reals and Marie Pollitt.

From the standpoint of popular approval, Dolly Kay won next honors. Her program, though a brief one, is an avalanche of pep. The songs include *Mamma! Whip*, *Becky from Babylon*, *I'm Going Home*, and *I Never Knew*. Phil Phillips supplies accompaniments.

La Dora and Beckman open with a combination singing and acrobatic act doing many perilous stunts in midair while dispensing harmony. Their dance stunt is exceptionally good.

Green and Myra are good in "Merry Moments," in which the violin dancing is by far the best bit.

Also in the act of Henry and Moore, violin playing burlesqued supplied the biggest laughs. This team, however, has vivacity and a real sense of humor, both of which

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Just Keep a Thought For Me	Patricia
Peggy O'Neill	Whiting and Burt
Ships That Never Come In	Earl Rickard
Becky from Babylon	Dolly Kay

are shown to advantage by means of a novel drop and such songs as *He Goes Farther than Father*.

The Paisley Noon song and dance divertissement proved very popular at this house and includes some excellent dancing, delightful piano playing and an attractive Vogue tableau episode. Julianne Johnston, beautiful and gifted, is a valuable feature of the act.

Herschel Henlere's act is one that is so good that it is a pity that some one does not give it a wise editing. Henlere's playing is good, his comedy is fresh and original, but he overdoes both of them.

The bill concludes with feats of strength by Siegel and Irving. Some.

81ST ST. THEATRE HAS GOOD SHOW

Joseph Howard's Revue Heads Bill

Joseph E. Howard's Song Revue is the feature attraction at the 81st Street this week. Howard and his capable cast have managed to work up a reputation around New York that will remain as a "trade-mark" for Joe. Being a showman, he certainly knows how to "put over" material. Howard's Revue is one of the best bets of vaudeville.

Dorothea Sadler and Company, in a sketch, followed. The entire house expressed unqualified approval after enjoying several minutes of Miss Sadler's and her capable company's work.

Bevan and Flint put over their comedy in a favorable manner, which was highly appreciated. The turn is breezy and contains many laughs.

McGrath and Deeds, with their singing offering, worked hard to please. Although handicapped by being No. 5, they were well rewarded with a solid hand of applause on their exit.

Dotton, who appeared second on the program, would have gotten over much better had he held a better spot. As a dancer Dotton is "there." He can put over any step he attempts. He was one of the afternoon's hits.

Lynch and Zellar, in an acrobatic offering, doing fairly well in this position.

ROSE.

CHICAGO—PALACE

Jack Norworth and Janet Adair Are Headliners

The Palace management evidently believes in closing the season with a bang, for the bill that is on view there this week, the last until Fall, is one of the best that this house has offered.

Hurio opens the show with an athletic act, which goes over well.

He is followed by Ben Harney, assisted by Count Payton, in a combination of songs, dancing and piano playing. The act is a good one, and Mr. Harney gives his assistant every opportunity to show how good an entertainer he is.

Anderson and Groves have an ingenious offering that is very pleasing. The airship setting is out of the ordinary, but they do not depend on its novelty to put the act across. The lines are funny and well done.

Janet Adair is a charming songstress. She has a personality that would carry her far, even if she were not a clever singer. But her songs are all well rendered. The result is that her act is a big success.

Bailey and Cowan, assisted by Estelle Davis, follow in their little musical act. Bailey works like a Trojan and with the aid of Cowan and Miss Davis, drives the act home for a big hand. The banjo playing of Cowan and Miss Davis' saxophone added to Bailey's singing, prove highly likeable.

The trio is followed by a pair of Italian comedians, Clark and Verdi, who work hard and bring down the laughs. They are a clever team and the material they work with is funny.

Jack Norworth follows and presents his usual line of entertainment, which consists principally of his personality. His method of singing songs is entirely his own, and the songs he chooses are usually out of the ordinary. Janet Adair joins him later in the act, and the two present one of the best doubles to be seen in the field of vaudeville.

The show closes with those old favorites, Williams and Wolfus. For nut comedy this pair is hard to beat.

CARR.

CHICAGO—MAJESTIC

Bobby O'Neill and McConnell Sisters Are Features

Everything at the Majestic this week reverberates with melody and with pep, for a very special bill unrolls itself there.

A clever musical act is that of Paul George, who opens with a stage kitchen full of melodious instruments, which Mr. George uses with effect.

Janet of France, aided by Charles W. Haney, reveals a shapely figure and raises a gratifying voice to the accompaniment of Mr. Haney's piano and patter—all of this with a backing round of rather foolish French conversation, which somewhat discounts the effect of the tout ensemble.

Harry Holmes and Florrie La Vere offer a unique talking, playing and singing skit, which gains inestimably by Mr. Holmes' inimitably laconic wit.

Bessie Browning presents some of the best impersonations on the Orpheum Circuit, with her clever little songs, to the effect of which Charles Bates, her accompanist, contributes no small amount.

Bobby O'Neil, a little and talkative youth, aided by four opulently shapely maids, works hard and effectively in a clever act called "Four Queens and the Joker."

Bert and Betty Wheeler sing and chatter divertingly in a fifteen minute frolic of their own.

Harriet and Marie McConnell sing as melodiously as is their custom, and Gene Green, as ever, brings down the house with his inimitable way of telling good stories and putting songs over.

Gordon's Circus, an excellent animal act, closes.

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141 West 40th St., New York

For June Day Wear

LOIS JOSEPHINE

All sorts of things can happen in June. There's "June Love" to begin with and under its influence—well, a costume like the one at the left just naturally happens and everybody clamors to own one like it. Doesn't Miss Josephine look just too nifty for words in it? and aren't the plaited skirt of Pussy Willow and the blouse of Indestructible Voile with the bolero of Roman striped ribbon as comfort-giving as they are modish?



Photos by
Old Masters

HELEN FRANCIS

If some one were to put to you the question, "What is the foundation costume of the summer wardrobe?" wouldn't you, like Miss Francis, at the right, who is scheduled for the next Greenwich Village Follies, answer with this Silverman costume of Roshanara Crepe embroidered in beads of many colors? There's the unlined little jacket with more beading on the two little pockets and on the bell-shaped sleeves which can be worn en route and which doesn't in any way detract from the dress which will dominate the picture at daylight hours and even on the roofs when the electric lights flirt with the stars.



DOROTHY PHILLIPS

When a screen star poses for a photograph she always makes sure that she looks her best. And that is probably why Miss Phillips, whose most recent picture is "Man—Woman—Marriage," chose to be photographed in the chic little hat below. It is made entirely of "J-C" picot edge gros grain ribbon in white and black, and makes an ideal bit of headgear for the balmy June days that are upon us.



ALMA FRANCIS

A summer frock of dotted swiss trimmed with Alexida black velvet ribbon is the choice of Miss Francis for a becoming and comfortable summer dress. With it she wears (or at least she carries) a Milan straw hat of soft and summery lines, with a band and bow of the same Alexida velvet ribbon that adorns the frock. Miss Francis is now in California engaged in motion picture work, but she is equally popular in vaudeville.

Popular with Stage and Screen People

Fresh!

Each cup made
fresh - and
steaming hot!
With milk and
sugar already
in it—simply
add the
boiling water.



**Borden's
Coffee** Coffee
without
waste

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Janice

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745 SIXTH AVENUE

Opposite Stern Bros.

NEW YORK

Near 42nd Street

The Actor And The Merchant

The successful actor cannot afford to sit back and rest upon his past laurels. His years of effort and endeavor would soon come to naught. So he "Carries On" without slackening his pace, and like the proverbial wine, "improves with age."

The business of the merchant may be likened to that of the actor. For, to achieve success the merchant must also win the confidence of the public.

The people want service. The merchant wants to grow. So the merchant serves, the people are happy to patronize him, and both reap the benefits.

Janice is a merchant already well grown, but on the way to greater growth. At Janice a woman has little cause for disappointment. The styles are individual and always up to the hour in fashion. The materials will be found to be of a dependable character. The assortments are complete to allow wide choice. And the prices so moderately low, that every garment is within the reach of women who like beautiful clothes, but who cannot afford to pay Fifth Avenue prices.

Suits Gowns Wraps Furs

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We have just helped to complete Ziegfeld's "Sally" and many other productions.

Let us make designs for settings, costumes and lighting effects for your next production and furnish the estimate without obligation to you.

Army Nurses' Discovery Leads to Kotex For Women's Need

Fastidious women whose self-consciousness frequently affects their peace of mind, and whose sense of personal cleanliness is a vital factor in their daily lives, have welcomed with enthusiasm the coming of Kotex, the sanitary pad that has established a place distinctly its own as a result of the requirements of women.

The story of Kotex is quite interesting. It begins back in the war days of 1917, when there was a great need in our army hospitals for a surgical absorbent that would be even superior to cotton in many respects. Our laboratories perfected Cellucotton and the Government at once accepted it. Thousands of tons were ordered for immediate delivery. American women who volunteered their services here made millions of bandages out of Cellucotton, to be sent overseas. It was not long before we learned that our nurses in France had discovered a newer use for this absorbent—they were making sanitary pads of it for their personal use, because even for this purpose, they found it far more satisfactory than ordinary cotton or birdseye.

Then, when war ended, we followed the suggestions of these nurses and we now offer you the very same sanitary pad that they liked so well. These pads have long tabs so the ends can be folded over and pinned. The absorbent part is nine inches long, three and a half inches wide and nearly an inch in thickness. They are made plenty thick, but if too large you can instantly make them thinner by lifting off a few layers.

Kotex are not only surprisingly comfortable, absorbent, economical and sanitary, but almost indispensable from a convenient view point because Kotex, when properly disposed of, disintegrate in active water and can be thrown away without danger to plumbing.

Kotex is so well known that you need only mention the one word, "Kotex" to the clerk and you will be served instantly without embarrassing questions. Sold in plain cartons of 12 each, at the uniform price of 60 cents per box, at drug, dry goods and department stores.

12 Sanitary Pads for 60c

Cellucotton Products Company, Neenah, Wisconsin

INEXPENSIVE, COMFORTABLE, HYGIENIC and SAFE—KOTEX

Little Trips to Los Angeles Studios

With Ray Davidson

ON LOCATION with the Anita Stewart company, somewhere on the Feather River, California: Yes, that's where this is being pounded out. Just because Miss Stewart was kind enough to invite me along. The Louis B. Mayer star is making "A Question on Honor," from the pen of Ruth Cross. Edwin Carewe is directing. Happened to be out at the studio one morning when Miss Stewart said "Come along" and I came.

Well, I sure learned one thing, and that is—movie people aren't so particular as you think. This place happens to be a construction camp where there's everything but anything. The camp is one hundred miles from the nearest city—and it has every inconvenience one could imagine—yet these picture people are enjoying it and risking their lives to get a real feature.

Included in the company of players are Arthur Stuart Hull, Frank Beal, Ed Brady, Bert Sprotte, Walt Whitman. Robert Kurrle is handling the camera, assisted by Al Greene. Wallace Fox is right hand man to the director. They're going to be up here another couple of weeks, and then return to the lot to put "finish" to the narrative. And on the completion of it, Anita will go East for a few months of rest. Oh, I forgot to mention that Edward Hearn is leading man.

And Speaking of Hearn

He's a boy that's on his way to stardom. At present he's under contract to make another for Irvin Willat. Just did one with that director and

played opposite Gladys Walton. And to his credit this year is a special for the Rockett Brothers. "Keeping up with Lizzie" is the picture. Watch Hearn—he's coming.

The Made in Germany brand have about as much chance of playing here now as—well, nothing more need to be said. The Hollywood Post of the American Legion and the local cinema organizations have convinced Los Angeles that Teuton films are a menace. Efforts are being put forth at present to stop the showing of these films in the east—and New York in particular.

All villains take note! The arch heavy is in town. Lowell Sherman of "Way Down East" fame blew in, supposedly from the Metropolis, to play opposite Mabel Normand and do some of his perfect dirty work in "Mollie O." Dick Jones is making this one for Mack Sennett.

What does it mean? Ignace Paderewski, pianist statesman and what not, went out to Ince to look and talk things over.

Now They're Getting

back to earth. Tally's Broadway, one of the best houses here, is showing "Black Beauty" and charging only Ten Cents for children.

Warner Baxter's back. That's enough! The popular matinee idol et al. arrived from some place, got his name into the papers and is going full blast. It is said that he's to divide his time between Morosco's Theatre and the Cooper-Hewitts.

Another arrival, incognito, is said to be Mabel Taliaferro. Departed is George Walsh to New York.

Mr. Nosey, Our Reporter

brought in some more news: That Will Rogers is leaving Goldwyn is a known fact—but whether Will will have his own company or not it is not definitely known. Blanche Sweet is about again after a long illness. Marshall Neilan is supposed to be back.

Note: Louis Calhern is engaged—yes, engaged writing a scenario supposedly for Lois Weber. Calhern is having the action all take place in one day. Saves on the wardrobe he says.

Gale Henry is getting into the classics. She is playing opposite Gareth Hughes in "The Hunch" for Metro. Edward Flanagan, another ex-comedy star, is in the cast.

Harold Lloyd made a comedy called "I do." Wonder what it is he does?

Enter Dan Cupid: Betty Ross Clarke is the victim. She is to wed Lieut. Arthur Collins, English aviator.

Mrs. Fanny Addison Pitt is a guest here of her son, Addison Pitt. The seventy-six year old actress soon may appear at the Hollywood Community Theatre.

Dorothy Davenport, in private life Mrs. Wallace Reid, announces that she will return to the screen after four years of retirement.

Virginia Valli has arrived here

with her husband, Demarest Lampton.

Guy Bates Post is due here from New York to film "Omar the Tent-maker."

She has changed her name to Madame Mystery, has Nazimova. Mme. Alla is back in town and says nothing and Metro less. Even with that information most press agents could write a story about her.

Wanda Hawley is being directed by Thomas Heffron in the play with the unique title, "Her Face Value." This picture was written and adapted by Percy Heath from the story, "The Girl Who Pays the Dividends." T. Roy Barnes plays the leading male role, that of a press agent, a part which it is thought will give him the opportunity to reveal much of that same droll humor which distinguished his work in "Scratch My Back."

The last scenes of "The Hunch" are now being filmed by George D. Baker. This is a Metro production in which Gareth Hughes is the featured player.

Rumor Hath It

that not less than one hundred perfect bathing beauties are being used in the beach scenes for the "The Match Breaker," in which Viola Dana is to star.

"Camille" is now being edited by Nazimova who is giving close attention to this interesting production.

"The Sheik," based on the well known novel by S. M. Hull, is soon to be filmed by George Melford for Lasky. Monty Katterjohn has made the adaptation.



Here is a "long" shot of a "close-up." Marion Fairfax is directing Marjorie Daw and Noah Beery in a scene for

"The Lying Truth," Miss Fairfax's first independent production which she has just completed at the West Coast studios

"TWO WEEKS WITH PAY"

Bebe Daniels in Clever Realart Comedy

Adapted by Alice Eyton from the story by Nina Wilcox Putnam. Directed by Maurice Campbell. Released by Realart.
 Pansy O'Donnell.....Bebe Daniels
 Marie La Tour.....Jack Mulhall
 J. Livingston Smith.....James Mason
 Montague Fox.....George Periolat
 Ginsberg.....Frances Raymond
 Mrs. Wainworth.....Polly Moran
 Chambermaid.....Walter Hiers
 Hotel Clerk.....Walter Hiers

Getting locked up in the calaboose seems to be one of Bebe Daniels' pet diversions and that's what almost happens to her again as a shop-girl in "Two Weeks With Pay." But not quite. Because pluck and a winning personality stand between her and the cold grey bars.

While working in a fashionable dress-making establishment her good

looks and perfect 36 are finally appreciated by the proprietor of the place, and he decides to exploit her qualities, enhanced by his gowns, by giving her a two weeks' vacation at a fashionable hotel, and so advertise his shop.

Her striking resemblance to a certain movie star enables her to impersonate that idol, and that's where the trouble begins. Although some might insist that it really begins earlier in the picture when the flivver in which she is riding collides with a dashing roadster, and she meets her lover and eventual husband.

The mess caused by her impersonation turns out all right when the movie star forgives her for stealing a little of the glory; when the villain, whose advances she has spurned, is ducked in a tank; and when the chap she meets in the auto mishap proves that he isn't a millionaire at all, but is just a nice fellow.

Pansy O'Donnell, the shop-girl, and Marie La Tour, the movie queen, are both portrayed by Bebe Daniels. This calls for some double photography, in a few scenes, and it is well done. Jack Mulhall as J. Livingstone Smith, the millionairish-looking chap, is the conventional hero. Jack Mason in the role of Montague Fox, the villain, does it well. And partly because he suggests a certain ex-crown-prince. George Periolat as Ginsberg the dressmaker acts with a certain restraint and humor that make an appeal.

As a whole the picture is delightful. The only small disappointment lies in the art sub-titles, because one expects so much when he learns that they have been taken from "Vanity Fair," and are the work of Fish.

M. K. JACOBS.



Above, Bebe Daniels partakes very warily of a chocolate cream. She hardly expects to be handed such delicacies by her employer because she is only a shopgirl in "Two Weeks With Pay" (Realart)

At the right, however, she is a good deal more than a shopgirl. She is, in fact, none other than Marie La Tour, "The Mermaid of the Screen," being starred in "The Crimson Stain"

At the top of the page, Miss Daniels as Pansy O'Donnell, the saleslady, regards a picture of herself as Marie La Tour, the queen of the cinema, in "Two Weeks With Pay" (Realart)



"WHITE AND UNMARRIED"

Thomas Meighan in Entertaining Paramount Picture

Adapted by Will M. Ritchey from the story by John D. Swain. Directed by Tom Forman. Released by Paramount.
 Billy Kane.....Thomas Meighan
 Andree Duphot.....Jacqueline Logan
 Dorothea Welter.....Grace Darmond
 Chicoq.....Walter Long
 Marechal.....Lloyd Whitlock
 Mr. Welter.....Fred Vroom
 Mrs. Welter.....Marion Skinner
 Victor.....Georgie Stone
 Jacques.....Jack Herbert

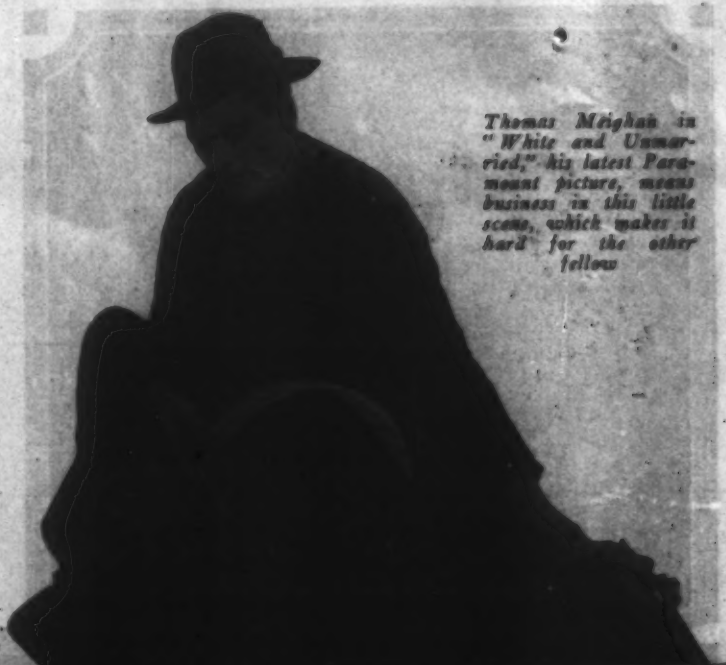
Did he tell her about his past? This is the question that arises as soon as "White and Unmarried" has come to an end. For this unusual picture deals with a crook who throws off his past, sails to a new land and begins life anew. Whether or not it is necessary for Thomas Meighan, the crook hero, to reveal his former life is a question which is debatable; yet to disregard the matter entirely, leaves the way open, undoubtedly for an interesting sequel picture in which the actual facts are worked out to a logical conclusion. After all, wrongdoing is a question of personality; that is, when a manly looking chap like Meighan goes in for crime, he appears to elevate the crime rather than to degrade himself. Thus, the picture starts with rare skill, showing him in his slouch hat after he has robbed a mansion, and describing him as the "hermit" because, "he always works alone." And many of the other titles have a certain epigrammatic pungency that brings a laugh.

By a remarkable coincidence, Meighan becomes a millionaire and straightway atones for his thefts by presenting a large check to the police force charitable society. Then he starts off on a trip abroad. But not alone, for he chances to set sail in the party of beautiful Dorothea Welter whom he has previously robbed. It is at this point that the picture displays singular originality, for what appears to be the beginning of a love story is twisted ingeniously into the prelude to one. When the new millionaire reaches Paris he encounters another girl who makes the important impression on his heart. She is a beautiful creature, brilliantly acted by Jacqueline Logan who is a

dancer in a cafe frequented by notables as well as apaches. Here the picture becomes highly romantic, and supplies some of the thrills which were missing in the middle reels. The direction is adroit in its management of groupings, and the work of young Jack Herbert has something of the ingenuousness of Jackie Coogan. Memorable are the vivid realistic bits of tenderloin life, the casual glimpses of Paris and the Luxembourg fountain episode. Though Meighan does not show a wide temperamental change in his characterization, he gives an inspiring study of a clean, fun-loving, adventurous hero. Grace Darmond, with her blond beauty and gorgeous costumes, is a fine foil for the brunette fascination of Jacqueline Logan.

BERNARD SOBEL

Thomas Meighan in "White and Unmarried," his latest Paramount picture, means business in this little scene, which makes it hard for the other fellow



At the left, Thomas Meighan and Grace Darmond have a tete-a-tete which smacks of love's young dream

Above, Thomas Meighan, always gallant, comes to the aid of two ladies in distress in spite of their youth

"A VOICE IN THE DARK"

Goldwyn Mystery Picture Is a Good One

Adapted from the play by Ralph E. Dyer.
Directed by Frank Lloyd. Released by
Goldwyn.

Harland Day.....Ramsey Wallace
Blanche Warren.....Irene Rich
Joseph Crampton.....Alec Francis
Hugh Sainsbury.....Alan Hale
Adele Warren.....Ora Carew
Chester Thomas.....William Scott
Lieut. Cloyd.....Richard Tucker
Amelia.....Alice Hollister
Mrs. Lydriard.....Gertrude Norman
Superintendent.....James Neill

As a relief from stories of the Terrible Triangle and the "sweet and pretty" romance sort of thing, there is nothing like seeing a good mystery story about once in so often. "A Voice in the Dark," appearing at the psychological moment in that indefinite period of time, is a piquant

At the left, the deaf woman tells what she has seen of the murder which is the center of interest in Goldwyn's "A Voice in the Dark"

example of what can be done with a lively murder on the edge of a cliff, if one sets about it in the right way.

As may be expected in a story of plot and action, the cast are called upon to present types rather than individualized characters. Ramsey Wallace is a forceful assistant district attorney with more than a touch of human sympathy. Richard Tucker is an equally forceful, but stony-hearted, police lieutenant; and Irene Rich, as Blanche Warren, the accused, gives a straightforward, commendable performance.

As soon as Allan Hale, in the role of the crafty Dr. Sainsbury, enters the scene, we feel that he is not the proper person to marry a nice girl like Adele Warren. His mustache has an ugly slant. However, before we have time to do any really serious worrying about it, the doctor is killed and we spend the rest of the time until the very last moment wondering who did it.

True, Mrs. Lydriard witnesses almost all of the murder scene, but since she is deaf, her evidence unfortunately places the guilt on no less a person than the heroine. It remains for old Mr. Crampton, who is blind, to piece out the evidence with a conversation which he overhears from his window. The story is sound proof of the value of possessing all five senses if one is to amount to anything as a detective.

Since—no matter how awkward it may be—murder must be explained, the end of the picture leaves one of the characters in rather a bad position, but the prosecutor holds out the hope that no jury will convict for a murder committed under such provocation and we are left with the conviction that it has all turned out for the best. REA MURPHY.

At the left, the innocent are under suspicion as well as the guilty, as in most murder cases

Below, the deed has been done and Irene Rich has got herself into a difficult situation

"A MESSAGE FROM MARS"

Bert Lytell in Metro Film from Famous Play

Adapted by Arthur Zellner and Arthur Maude from the play by Richard Gathoney. Directed by Maxwell Karger. Released by Metro.

Horace Parker.....Bert Lytell
Minnie Talbot.....Raye Dean
Martha Parker.....Maud Milton
The Messenger.....Alphonz Ethier
Arthur Dicey.....Gordon Ash
Fred Jones.....Leonard Mudie
Mrs. Jones.....Mary Louise Beaton
Sir Edwards.....Frank Currier
The Butler.....George Spink

As long as there is a race living on this old earth and as long as the glimmering stars clothe themselves in faraway mystery, people will doubtless wonder what is really happening in the heavens. Thus it was a really brilliant inspiration which led Richard Gathoney originally to write the stage success, "A Message From Mars," which has just been transformed into a splendid movie, with the screen idol, Bert Lytell, in the principal role. As an ingenious method for presenting spiritual growth this picture takes equal rank with "The Passing of the Third Floor Back" and "The Servant in the

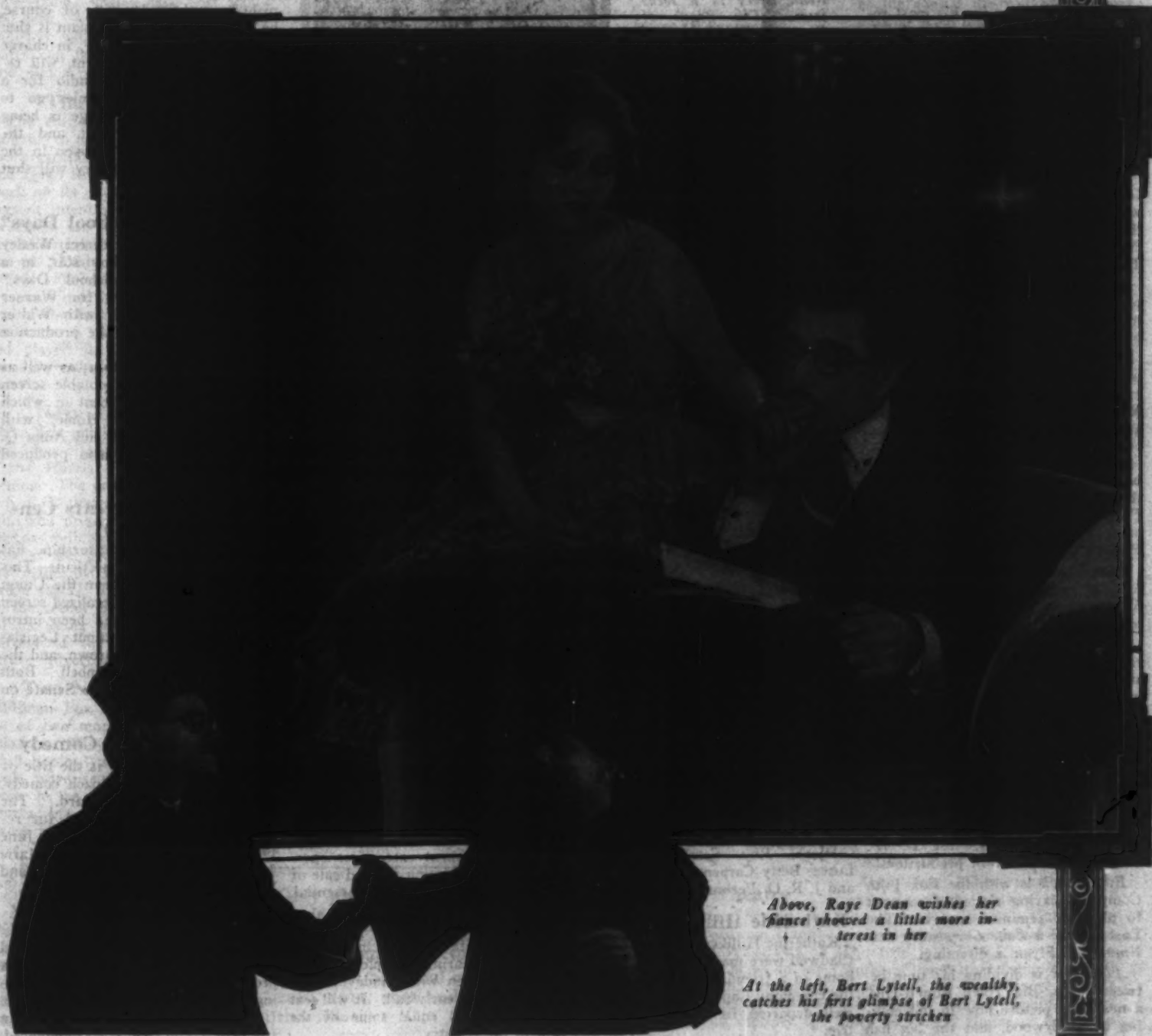
House." But the situations in this story are much more colorful.

As Horace Parker, a wealthy, young Englishman, Lytell represents a man who is arrogant in his own egotism and selfishness. He is indifferent toward his lovely ward and fiancée, Minnie Talbot. He is indifferent about humanity in general. Then comes into his life a strange messenger from the distant planet and under his influence, he gets a new contact with humanity.

To see Mr. Lytell in a new picture is to enjoy a new artistic experience of notable merit. Mr. Lytell is a thinking actor, who characterizes rather than poses. Special mention is also due attractive Raye Dean, as Minnie Talbot, Alphonz Ethier, as the messenger, and the Fred Jones of Leonard Mudie.

BERNARD SOREL.

Bert Lytell as the selfish and arrogant young scientist who is the hero of "A Message from Mars" (Metro)



Above, Raye Dean wishes her fiancé showed a little more interest in her

At the left, Bert Lytell, the wealthy, catches his first glimpse of Bert Lytell, the poverty stricken

Is That So!

HOUSE PETERS will be seen in leading roles in two forthcoming Goldwyn productions.

Gene Burnell, now playing in "Determination" which is being produced by the United States Motion Picture Corp., on her return from the studio last week found that she had been robbed of all her jewelry and clothes.

Paul McAllister, who recently completed work in "Footlights," a Paramount production starring Elsie Ferguson, has been added to the cast of "Peter Ibbetson."

Charles Abbe, who is playing the name part in Paramount's picturization of **Peter B. Kyne's** "Cappy Ricks" stories, was the original "Cappy Ricks" in the stage production.

John Seitz, who had charge of the fourteen cameramen who photographed "The Four Horsemen," will supervise the camera work of **Rex Ingram's** newest production, "The Conquering Power."

Will Rogers

is writing the titles for his most recent picture, the film version of **Edward E. Kidder's** comedy, "A Poor Relation."

Richard Dix, the young leading man whom Goldwyn has signed up for two years with its repertory company, will be seen in four of Goldwyn's fall releases.

Mlle. Gambarelli and **Alexander Owanowsky** appeared on the program which **S. L. Rothafel** arranged for the premiere presentation of "Our Navy In Action" at the Harris Theatre.

William Scott has been engaged to play the lead opposite **Eileen Percy** in a new picture now being directed in Hollywood by **Carl Harbaugh**.

Marion DeBach, a New York girl, is raised to a leading role by **Thomas H. Ince** in his production, "One a Minute," starring **Douglas MacLean**, at the Rialto this week.

Warburton Gamble

has been cast in the heavy role in the new Paramount picture which **Paul Powell** is directing in Paramount's London studio from **E. Phillips Oppenheim's** original story.

Ruth Renick, will be seen in the leading feminine role of **William Russell's** new Fox picture, "Children of Night."

John Sainpolis has returned to the ranks of Paramount players after an absence of more than three years. He has been cast to play the part of "Skinner" in "Cappy Ricks."

Harry Ham is taking an important part in the new **Paul Powell** production for the Paramount British Producers.

Sheldon Lewis has signed a contract to play the role of Jacques in "The Two Orphans," the **D. W. Griffith** picture now in production.

Eva Novak is with the Fox Film Company, having signed a contract to play the feminine lead in "The Last Trail," a **Zane Grey** story that **Emmett J. Flynn** is directing.

Tom Mix is dividing his time between "The Big Town Round-Up," a new Fox picture now in the making at Hollywood, and the big fish

round-up in all the neighboring trout streams.

Vola Vale will appear soon in a new **William Russell** picture now in work at the Fox West Coast Studios.

Rosemary Theby

is back under the Fox banner in a new production now in work at Hollywood.

William Farnum, the Fox star, is now sojourning at the Italian lakes.

Robert Gordon has returned to the Coast to play the leading role in "The Rosary," which will be filmed under the direction of **Jerome Storm**.

Mr. and Mrs. Albert Grey and **Carol Dempster** will return to this country this last of June.

N.A.M.P.I. Election

William A. Brady was unanimously re-elected president of the National Association of the Motion Picture Industry at a meeting of the organization's newly elected directors on June 6th at the association's headquarters at 1520 Broadway. All the other officers of the association were also re-elected. They are as follows: Vice Presidents, **Adolph Zukor**, **Samuel Goldwyn**, **R. H. Cochrane**, **Paul H. Cromelin**, **Will C. Smith**, **E. M. Porter**; treasurer, **Jules E. Brulatour**; assistant treasurers, **Percy L. Waters**, **Richard A. Rowland**; executive secretary, **Frederick H. Elliott**. The election immediately followed the fifth annual meeting of the National Association, at which Directors were chosen.

Loew's Alpine Opens

Marcus Loew opened his new Alpine Theatre in Bay Ridge Monday night. **Sophie Tucker**, who is appearing at the Shelburne, Brighton Beach, with her syncopation band, was a feature of the opening performance, and many stars appeared personally. Among them were **Wallace Reid**, **Agnes Ayres**, **Mae Marsh**, **Hope Hampton**, **Creighton Hale**, **Raymond Hitchcock**, **Monte Blue**, **Max Linder**, **Kenneth Harlan**, **Marguerite Marsh**, **Alice Brady**, **Montague Love**, **Conway Tearle**, **Zena Keefe**, **Diana Allen**, **Dorothy Green**, **Hazell Cox**, **Johnny Hines**, **Helene "Smiles" Davis**, and **Winifred Westover**.

The opening feature picture was **Thomas Meighan** in "The City of Silent Men."

Eastern Studios Close

The famous **Players-Lasky** studios at Long Island City will cease production on July 15, and the players now at work there will go to the coast to work at the **Lasky** studios in Hollywood. Productions unfinished on July 15 will, of course, be completed before the plant is shut down. **Thomas Geraghty**, in charge of the scenario department, will remain at the Eastern studio for a month after the companies go to Los Angeles. The change is being made over the Summer and the studios will probably re-open in the Fall. **Mr. Lasky** said they will shut down for economy.

Nigh Directs "School Days"

William Nigh will direct **Wesley Barry**, the famous boy star, in a screen-version of "School Days," which he has written for **Warner Bros.** in collaboration with **Walter De Leon**. Work on the production began early this week.

Mr. Nigh is the author, as well as the director of many notable screen successes, the most recent of which is "Why Girls Leave Home," with **Little Maurine Powers** and **Anna Q. Nilsson** as co-stars, also produced for **Warner Bros.**

Connecticut Defeats Censorship

Motion Picture censorship has been defeated in Connecticut. This is the thirty-third state in the Union which has repudiated legalized screen control. Two bills had been introduced in the Connecticut Legislature, one by Senator **Brown**, and the other by Senator **Campbell**. Both bills were rejected by the Senate on June 3rd.

"Snub" Pollard Comedy

"Own Your Home" is the title of the forthcoming **Hal Roach** comedy, featuring "Snub" **Pollard**. The comedy has been scheduled for release by **Pathe** for the week of June 19th. **Pollard** is assisted by **Marie Mosquini**, "Sunshine Sambo" and **Hughie Mack**.

Fox Signs Dustin Farnum

Dustin Farnum has been added to the roster of **Fox** stars, and a program of productions is now being arranged. The name of the first attraction he will be seen in for **Fox** has not yet been announced.

At the right, **Ethel Clayton** as she appears in "Sham" for Paramount. Below, **Edith Storey** and **Noah Beery** in a scene from "The Beach of Dreams" (Robertson-Cole)

Constance Binney's Next

Following "The Land of Hope" with **Alice Brady**, **Realart** announces that its next release will be "Such a Little Queen" with **Constance Binney** as the star. It is an adaptation of the play by **Channing Pollock**. **George Fawcett** directed and the cast includes **Vincent Coleman**, **J. H. Gilmore**, **Roy Fernandez**, **Frank Losee**, **Betty Carpenter**, **Jessie Ralph** and **J. R. O. Perkins**.

Katherine Hilliker Married

Katherine Hilliker and **Capt. Harry Cladwell** were married May 28 at the home of a friend. Immediately after the ceremony **Captain** and **Mrs. Cladwell** departed for a brief wedding trip.

Sunday Law Proposed

A Sunday closing law for the District of Columbia which its author declared was "designed largely to head off some of the more extreme 'blue law' proposals," was proposed in Washington last week by Senator **Myers** of Montana. His bill would prohibit baseball, moving pictures, and all amusement enterprises operated for an admission fee and sale of commodities not absolutely essential.

Loew's Buffalo Theatre

Loew's State Theatre, in Buffalo, is rapidly nearing completion and expects to open with vaudeville and pictures in the early fall. It will seat 3,000, and will equal some of the best in the country.

ACTORS EQUITY TO FIGHT FOREIGN FILM INVASION

John Emerson Makes Statement at A. E. A. Annual Meeting

A STATEMENT of great interest to actors as well as to producers in the film industry was made by John Emerson, President of the Actors' Equity Association, at the meeting of that organization, on June 3. According to Mr. Emerson, a tariff on German motion pictures will be recommended to Congress by John O. Tilson, of the Ways and Means Committee of the House of Representatives.

Mr. Emerson said the Congressional committee was in favor of imposing a tariff, based on the American value of the films, as a means of protection to the American industry.

"The photoplay 'Passion,'" he said, "cost only 1,000,000 marks, or \$16,000 of our money, in Germany. Mr. Griffith told me himself that the same play could not be produced in this country for less than \$500,000. 'Deception' would have cost \$600,000 here. At this rate the American industry will be ruined. Film magnates can take over a star or two and film a play in Germany, throw-

ing three or four hundred thousand actors and actresses out of business in this country.

"There can be no argument for the free importation of foreign films on the ground of reciprocity, since only 15 per cent. of the sales value of any picture lies in foreign territory. Films are never produced with foreign sales in view. It is the American territory which counts. The three reasons for the slack conditions in the motion picture industry at present are the general slump in all business, overproduction and the fear of foreign films.

"Producers can't get loans from the banks because of the general slump and because the banks fear the foreign invasion. But inasmuch as nearly all the pictures in stock have now been released and as the tariff will soon be in force, we may expect a boom in the motion picture industry by Fall. Equity, with its own money, has made a fight for American pictures, and Equity will win that fight."

"The Golem" Soon

The editing and titling of "The Golem" to make it ready for American presentation, has been completed and Hugo Riesenfeld has now begun work on its musical score. It is his present intention to put it into the Criterion for an extended engagement when the run of Thomas Meighan in "White and Unmarried" is ended. Paul Wegener, for the last ten years one of the leading characters of the European stage, prepared the scenario, cast the film, directed and played the leading role. The story is adaptation of a Jewish legend.

Navy Film Shown

The first public presentation of the film, "Our Navy in Action" was given at the Harris Theatre on Sunday evening. The program was arranged by S. L. Rothafel of the Capitol Theatre, who prepared the musical setting as well as the incidental features of the program. The picture was made by Navy photographers abroad the U. S. S. Mayflower during the recent trip of the President and is being shown through the courtesy of the Associated Motion Picture Advertisers.

Two New Fox Stars

William Fox announces the addition of two more stars to his constellation. They are Edna Murphy and Johnnie Walker. These young people were recently sent to California to be featured together in pictures; but they have made such a success, it is said, in their production "Live Wires," just completed, that Mr. Fox has decided to co-star them.

Next Melford Picture

Following completion of "The Great Impersonation" for Paramount, George Melford will next produce "The Sheikh" by S. M. Hull. Monte Katterjohn has been engaged to write the scenario and James Kirkwood will be featured.

Hearst Gets Studio

George B. Van Cleve, Vice President and General Manager of William Randolph Hearst's film interests, announces that he has leased for Mr. Hearst the large studio in Astoria, Long Island, formerly used by Messmore Kendall, and has bought from Mr. Kendall his entire studio equipment.

Two new pictures will be put in production immediately. "Find the Woman" by Arthur Somers Roche will be made under the direction of Tom Terriss. In this cast will be Seena Owen, Eileen Huban and Ethel Duray. The second picture which will soon go into production at the new studio is "The Beauty Shop," the musical comedy by Channing Pollock and Rennold Wolf. Raymond Hitchcock will be the featured player in this picture.

Harp Ensemble at Capital

For the first time in connection with a motion picture presentation, the Salzedo Harp Ensemble is appearing at the Capitol Theatre this week. Conducted by Carlos Salzedo, this unique organization plays Handel's celebrated "Largo," Mendelssohn's "Spring Song" and the Song of the Volga Boatmen.

Louise Du Pre Pictures

Louise Du Pre is to appear in a series of five-reel productions adapted from mystery stories. The name of the new company starring Miss Du Pre is the Casco Productions Company, and her first picture will be called "Faith."

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 1010, 1011, 1012 and 1013 of this issue.

Directors—XVIII



LOIS WEBER

Famous woman director whose special features, the latest of which is "Too Wise Wives," are being released by Paramount

Capital Orchestra Ball

At the Astor Hotel on Saturday evening, June 11th, the Capitol Theatre Grand Orchestra will give its entertainment and ball. Twenty artists will supply the entertainment for the evening. To Leon Errol has been intrusted the post of Master of Ceremonies. Rudolph Friml, Victor Herbert, Sylvio Hein, Raymond Hubbell, Sigmund Romberg and Gus Edwards are the composers who appear on the program. Percy Grainger, Sascha Jacobsen, Tessa Kosta, Eleanor Painter, Charles Purcell, James Barton, Marion Bent, Dorothy Dickson, Carl Hyson, Vincent Lopez, Vivian Martin, Bee Palmer and Pat Rooney are listed among the entertainers.

MacLean's Next

"Passing Thru" will be the release title of Douglas MacLean's latest Thomas H. Ince feature for Paramount. It is an original story by Agnes Christian Johnston, adapted to the screen by Joseph Franklin Poland. William A. Seiter directed and the cast includes Madge Bellamy, Willis Robards, Edith Yorks, Fred Gambold, Margaret Livingston, Fred Hadley and Louis Natheaux.

Film of D'Annunzio

The Carriec Film Co., under the management of H. A. Ricciardi, has secured the exclusive rights for the exhibition in the United States of a film depicting the exploit of D'Annunzio and his Army during the occupation of Fiume. This film is official, having been taken by the Cinematographic Division of D'Annunzio's Army and will be released shortly.

Big Uptown Theatre

Max J. Kramer has bought the block bounded by Broadway, Hamilton Place, 138th and 139th streets, on which he immediately plans to improve with a theatre, store and office building and apartments. The theatre, will have a seating capacity for 2,500 persons.

Film Company Sues

The International Film Service Co., Inc., brought in the Federal District Court a copyright infringement and damage suit against the Associated Producers, Inc. The litigation concerns a motion picture known as "The Broken Doll."

According to the complaint, the Associated Producers, Inc., without any authority, is about to release a film of that title to the injury and damage of the International Film Service Co., Inc., which claims to be the sole and rightful owner of the copyright of a story bearing that title and written by Bruno Lessing.

Film Disappears

Charles H. Duell, Jr., who had arranged to exhibit "The Cave Girl," the first motion picture to be released by the Inspiration Company, to Gov. Miller at the Executive Mansion in Albany for private censorship, announced that the film had been lost or stolen while E. H. Smith, manager for the producers, was taking it to Albany. When Mr. Smith arrived at the capital the roll of film was missing from his suit case. Another exhibition of the picture for the Governor will be arranged. Detectives are on the track of the missing film.

Next Neilan Picture

Marshall Neilan, who has just returned to the Coast, has already started his next production. This picture was started in New York and is said to present a novel story in that it offers the combined efforts of four writers, namely: Hugh Wiley, Walter Trumbull, Thomas McNarrow and Marshall Neilan. Its title is "Bits of Life." In the cast are Fred Burton, Rockcliffe Fellows, James Bradbury, Jr. and others.

New Talking Pictures

Wendell McMahon, managing director of the talking pictures at the Town Hall, has recently completed talking pictures by Dr. Frank Crane, Julia Arthur and Lucy Gates. Dr. Crane gives a lecture with a moral, Miss Arthur gives a reading, "In Flanders Fields Where Poppies Grow," and Miss Gates sings some ballads.

Stars for Pioneer

Madge Kennedy, Florence Reed, Lionel Atwill, Gareth Hughes, Pauline Stark, and Edith Roberts, will appear in productions to be released during the coming fall season by the Pioneer Film Corporation. Madge Kennedy's latest production will be released with the title of, "Oh, Mary Be Careful!" The film is adapted from the story of the same name by George Weston.

Alice Duer Miller Story

Alice Duer Miller, who was recently signed by Goldwyn as one of its writers, is now at the Culver City studios writing an original scenario. The title is "The Man with Two Mothers" and it is being prepared for the use of Tom Moore who is now engaged upon an original screen story by Rupert Hughes, "From the Ground Up."

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DOLLARS AND SENSE

By INVESTOR

Who Tells of Market Conditions and Offers His Services to Mirror Readers

IN recent weeks a good deal has been said in this column as to the advantage to the investor in purchasing this or the other bond. There is of course another side to bond buying investors should not lose sight of. The advantage not to himself alone but to his neighbor and the nation at large. The best securities for the investor's own advantage are of those corporations and companies that supply essential needs for the community. In buying them, however, the investor is enabling the community to be provided with an essential need. Who knows but some actor's surplus money invested in an Electric Light Company has enabled a small but growing town to improve its lighting facilities to an extent that has permitted the building

Of a Theatre

in that town?

He who adds materially to the world's welfare is a producer. He who saves his money and lends it, at interest, to Railroads, Public Utility Companies, to his Government and so forth is a valuable citizen. He who travels away his money is a dangerous man in the community—he has nothing to lose.

Yet to-day you and I have greater need of the loan of the other fellow's money and will give him an ample pledge for its safe return and higher interest than can be remembered since the time of his grandfather, if

then. But he has, as he always has had, this great puzzle to solve. "How can I conserve?" None of us have ever had real difficulty in creating. All of us have always had great

Difficulty in Conserving

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With these facts in mind realising how hard it is to save, do not let us be discouraged by our past failures. Let us begin again not only because it is a duty to ourselves and our dependents but because we wish to be good citizens to have our stake in the country and because the world's greatest need to-day is a measure of contentment and happiness it needs so badly it will pay us for the loan of our money a rate of 8 per cent with ample security in the effort to find it. To be paid for finding happiness for other people is indeed no new experience for members of the Theatrical Profession.

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BOOK REVIEWS

CAPE BRETON TALES, by Harry James Smith published by Atlantic Monthly Press. A posthumous volume of tales and short stories by the late Harry James Smith, author of "Mrs. Bumpstead Leigh" and "Tailored Made Man," has been privately printed by the Atlantic Monthly Press. These stories—better characterized as impressions gleaned from a mingling among the peasant fisher folk—fairly scintillate with the spray of surging waves and, every now and again, with the glitter of broken girlish hearts. There are other hearts too, so mean and niggardly that they would deprive a poor widow of the little mite her husband saved before his death. And still another that just dries up when its lover proves untrue.

A book we should like to read over again beside a log-fire after a day's fishing.

MORA JACOBS.

THE CULT OF INNOCENCE, by Noel Leslie, published by Four Seas Company. A one-act play that starts out by sounding like a sermon, goes on to seem like an experiment in synthetic lighting and dawdles along until the author unburdens himself of his philosophy about peace and contentment. It is written in verse that is so dry and brittle that interest in it snaps more than once. The technique and imagination the author displays are worthy of a better playlet than he has chosen to write.

MORA JACOBS.

NEW PLAYS

(Continued from page 1001)

good effect. Erskine Sanford falls a victim to the same fault, and spoils an otherwise good characterization by a totally unnecessary vehemence of voice and emotion. Frank Reicher's work as the scheming Father Thomas is beyond criticism. He uses a fine voice and a mobile face to supply the shading which the rest of the cast overlooks. His is a clean-cut characterization projected with a great economy of method. Albert Perry would probably have given a good performance if he had known his lines. Henry Travers did well with a small and colorless role, and Edgar Stehli made Theodore seem an important character. Brandon Peters was hampered beyond hope by an impossible role.

No women appear in the play except as speechless worshippers in the last act. Director Reicher rather spoiled their effectiveness by letting them "wobble and chitter" (to borrow a phrase from Mama Bett), where they should have expressed some definite reaction.

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